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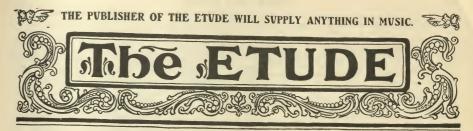
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VOL. XX.

PHILADELPHIA, PA., JULY, 1902.

NO. 7.

## EDWARD MACDOWELL ON THE RELATION OF MUSIC AND POETRY.

Thomas and Edward Alexander Macdowell would occur to me. Differing as they do so widely in personal traits and characteristics, they hold strongly this common one of honesty, a quality that, in the end, no matter what discomforts it may bring into the life of a man, carries him farther and more surely than any other.

Mr. Macdowell, for he prefers this simple mode of address to that of either professor or doctor, to both of which he is entitled, is firm in his opinions, frank in expressing them, impatient of mediocrity, and unflinching in the holding fast of his ideals. In common with most sensitive and intellectual people, he has two distinct sides to his character, that which the world knows and that which shows only to his friends. His dislike of show, push, and parade are strongly developed. Seeing what could be accomplished in the bettering of musical conditions, he would take a way in the developing of them as direct as that of the Czar of Russia, who, when asked to name the route of a railway from St. Petersburg to Moscow, drew a straight line on the map. Naturally, perhaps, for it is human nature, this very directness is a source of offense, particularly with those who have pet theories to propagate; and so many have. His decision once made is final, but, whether agreeing with the point of view of one or another, it is invariably from his own the one of honesty. The chances that have been presented to him are many;

those that he has accepted, few. A recent directors of the London Philharmonic requested him to compose a work within a given time for presentawithin a given time, inspiration, and not opportunity for performance, being the true incentive to write. Again, there is in mind another circumstance, but of character, the gentle one that his friends know, it is well to repeat it. Wishing to be of help to certain people in whom he was interested, and seeing no other way clear to fulfilling his wishes, he composed a set

By strange paradox no man is more generally mis- of pianoforte pieces decidedly more in the popular vein understood than an honest one. When honesty is than his own style would allow, published them under combined with idealism, that misunderstanding is apt a nom de plume, and had the royalties sent to his to be still greater. Judging from personal associa- beneficiaries, who were left in ignorance of the source. tion, if I were asked to name the two honest among A gratifying thing to record in this connection is that,



one in this direction is at the moment recalled. The style both veiled, the talent embodied in their writing holds its highest value of suggestion. The value of carried them to a large and ready sale.

With those who know him best Mr. Macdowell is that no man could do his best work to order, and and reticence gives way to one of genial friendliness. story or quaint conceit that recalls the ready, fanciful wit of Oliver Hereford. Of a literary bent of mind, which Mr. Macdowell himself has given no word or he is a close reader, in large measure along an unhint. As it affords an insight to the other side of his beaten track, particularly in the line of poetry and works of the ideal class. It is not generally known, because his modesty has kept him from acknowledging it, but he has written the majority of the verses which he has set to music. These, and others which other.

he has written from time to time, will before long be printed in a volume for limited circulation. A unique point in this connection is that he confesses that, while the melodics he writes to his songs escape his memory, the words remain always indetibly fixed.

In a talk for THE ETUDE Mr. Macdowell touched upon this point in connection with the theme of songsetting and of poetry as a source of suggestion in instrumental composition. Of the former, Mr. Mac dowell said, entering at once upon the subject: "Songwriting should follow declamation. Declaim the poem in sounds. The attention of the hearer should be distinguished musicians the names of Theodore even under the conditions existing, with name and fixed upon the central point of declamation. The ac-

companiment should be the simplest point and mercly a background to the words. Harmony is a frightful den for the small composer to get into-it leads him into frightful nonsense. Too often the accompaniment of a song becomes a piano fan tasic with no resemblance to the melody. Color and harmony under such conditions mis'cad the composer; he uses it instead of the line which he at the moment is setting and obscures the central point, the words, by richness of tissue and overdress ing; and all modern music is laboring under that. He does not seem to pause to think that music was not made merely for pleasure, but to say things.

"Language and music have nothing in common. In one way, that which is melodious in verse becomes doggerel in music, and meter is hardly of value. Sonnets in music become abominable. I have made many experiments for finding the affinity of language and music. The two things are diametrically opposed, unless music is free to distort syllables. A poem may be of only four words, and yet those four words may contain enough suggestion for four pages of nuisic: but to found a sone on those four words would be impossible For this reason the paramount value or the poem is that of its suggestion in the field of instrumental music where a single line may be claborated upon. In this it elaborates, it extends, and conveys so much of the thought beauty that it embodies. To me, in this respect, the poem

poetry is what makes you think. A short poem would take a life-time to express; to do it in as many tion in their concerts. Mr. Macdowell's reply was an inveterate joker; the habitual air of shy reserve bars of music is impossible. The words clash with the music, they fail to carry the full suggestion of To turn his point he has generally ready some apt the poem. If music stuck to the meter in the poem it would often be vulgar music. Verses that rhyme at the end of every phrase make poor settings to music. Many serious poems in meters of that kind fall short of expression in the musical setting. For instance, you can take very serious words and make them absolutely ridiculous. In the setting of words and music the one can absolutely deny and distort the English presents great difficulties in the matter of building stands under a clump of bemlock-trees half raise the fingers high at a slow or moderate rate of accents, but the French none. English being on a a mile from the main house. Some days are spent speed, yet presto movements demand that motion different basis, the accent changes the meaning of the in complete idleness in the sunny fields or under the shall be economized as much as possible. The perword entirely. In French the syllable may fall on shadow of pine-woods; on others, when the working pendicular motion of the finger is scarcely recognize any teat of the measure, but not so the English or fever is strong on him, he writes from early morning able in the hand of the virtuoso while playing very German. Many poems contain syllables ending with until far into the night and, after a brief sleep, is at rapid passages. Again, the waste of muscular and e or other letters not good to sing. Some exception it again while the dew is still fresh on the garden. ally beautiful poems possess this shortcoming, and, again, words that prove insurmountable obstacles. I have in mind one hy Aldrich in which the word 'nostrils' occurs in the very first verse, and one cannot do anything with it. Much of the finest poetry-for instance, the wonderful writings of Whltman-proves unsuitable, yet it has been undertaken.

"In the choice of words for song-settings Heine proves the most singable. In the writings of Goethe many poems are eminently singable in every way. Varieties of Many of the earlier poems hy Howells possess these touch and tone. great when critically analyzed, simply from a muscular-training standpoint, benefit high qualities. The fugitive poems to be found floating in the newspapers often prove excellent material for song-setting.

"A song, if at all dramatic, should have climax, form, and plot, as does a play. Words to me seem so tain amount of illusion in this matter, and that we paramount and, as it were, apart in value from the are apt to confound tone-quality with other means of the tempo is generally such as to allow ample time nusical setting, that, while I cannot recall the melo- expression, which will include phrasing, crescendo, and for the necessarily slower arm-movement. dies of many of those songs that I have written, the words of them are indelibiy impressed upon my mind, and fixed in memory so completely that they are very ready of recali. The poetic significance is invincible, the thought touched me. Music and poetry cannot be accurately stated unless one has written both.

"To have absolutely free rein is to express the poem in instrumental music, where elaboration, extension, and unhampered imagination in development of the subject allow full play to the fancy and the ideal.

"A tendency and an error to which young composers are prone is the undertaking of big things. In the composition class the other day a boy brought me a pianoforte concerto that he had begun, a tremendous, dramatic affair which he was by no means great artist. Did you ever hear the tone fairly cringe developed sufficiently to possess the materials of expression. Speaking of the situation to him, I could find no apter iliustration than the small boy scowling in a corner and who, when asked what ailed him, said: 'I want to make the whole world tremble at the mention of my name.' He wanted to knock the whole That is, let the divine attributes of love and forgiveworld down at the first shot. Personally, I have not ness permeate even the tone of the piano. This defound the American boy student addicted to rapt and mands elasticity rather than hardness of muscle. It exclusive admiration of any particular composer. He means a certain caressing of the key such as is is not a special hero-worshiper. The hardest thing is effected by a slight drawing in of the finger, instead goes in for sound, and not for organic development.

of conveying to the young mind an impression—a the arm-touch must be employed, and at the end the kind of megaphone method. The humorous side of things and the sarcasm is not lost upon him.

"From observation, I do not think the human ani- ward, and the knuckle-joints must be held sufficiently mal takes to music. The child likes squeaky sounds; firm to resist the impact of finger and key, the small boy finds most joy in that fearful noise made by bits of tin and string. It appears natural to prefer ugly sounds rather than right ones. Tschaikowsky has made another element felt in music, an they never rise above mediocrity. Their nervous syselement that has nothing to do with beauty of sound, tem is about as lifeless as the tone they produce. texture, as in the instance of the music of Richard Strauss: tremendous, rolling, and majestic."

As to hours and choice of time for composition. As to hours and cancer vi the said vidual ones with the is merely loud. To produce this quality the entire matters which must res, as passage and the state of the s composer, Mr. Maccowel in creams must be permeated up his home in New York opposite Central Park, that with life and energy under perfect control. The mechwas impossible for him to write in the city. This glimpse of Nature, even though so limited a one. seemed to supply the missing touch. As it is, however, his principal composing is done in the care-free Righ or low raising question: shall we raise the work at Columbia University. His country-home is a rambling, old-fashioned place in a quiet corner of a rambling old-transnorm posses as a lod garden feruse in tonal quality elicited by striking the keys New Hampshire. About the magnitude in his work, that has been a source of inagination in his work. from an uplitted position, or very near or even touchthat has been a source or impurement acres, mostly ing the key. One of the disadvantages of the raised

WILLIAM ABMSTRONG.

THE variety of tone which can

#### INTER-RELATION OF TOUCH AND TONE-EFFECT.

BY DR. HENRY W. GILES.

be elicited from the piano is not diminuendo, the use of the tempo rubato, varieties of knowledge that every artist has an individual touch, the differential quality of which would be still more without seeing the player. This difference in toneand quail under a powerful touch? It is indicative forcement of law which we call justice. William Mason says: "Let justice be tempered with mercy." to make a boy understand the nature of music; be of the pure, straight up-and-down blow. It means perfect relaxation of muscles that flex and extend the The homeliest stories prove oftener the surest way hand upon the wrist. At the beginning of the phrase wrist must rise before the fingers leave the keys. In no case must the finger-joints be allowed to bend in-

> There is such a thing as an indifferent tone. It is not positively had, neither is it emphatically good. Many very good players use this tone habitually, but

We must discriminate between power Power and and intensity. The mezzoforte tone, since it is intense, has much greater exanism of the touch consists in a quick downward pressure of the finger, beginning rather close to the

fingers high or low? Or, in advantages and disadvantages, and what is the difother words, what are the

"The main point is to hold closely to the ideal in forest. His composition is done in a log cahin, finger is the danger of the noise of impact. Another beauty of the song-to sustain the balance of art. built in the Swiss chalet style, with steep roof. The is the waste of motion. While it is practicable to nervous force by an unnecessary lifting is marked, The tone is more apt to be vital, intense, and of carrying power when the key is struck with the finger very near. Those who have studied at the Leipzig Conservatory under the teaching of the late Dr. Oscar Paul, will remember that he was the apostle of the non-raised finger, and that his pupils were always among the best in the school. It is true that Zwintscher and others said "raise the fingers," but their pupils always played with a kind of machine tone that was flighty and not sustained. When viewed and yet, after hearing a number may be derived from practicing with the high, upof players, we are conscious of a marked difference lifted finger, but from an esthetic point of view it is in the impression received by the brain as to the tonal dangerous and unnecessary. If necessary for tonal quality produced. It is possible that there is a cer- effect to strike the key from a height, the arm-touch should always be used. Under these circumstances

> Mention has been made pretone-connection and tempo. And yet we must ac- Intensity and low viously of the difference befinger-position. tween power and intensity. It may be remarked here that the

> impressed upon our minds were we always to hear latter quality may be best evolved with the non-raised finger. Pupils should be taught to play strict legato quality is more apparent in the mezzoforte, forte, with the fingers remaining in impact with the key. and fortissimo touches than in the piano touch. It Those who have previously practiced with fingers does not require a great player to preserve a satis- raised high will almost invariably play a legatissim factory quality in the moderately soft touch. To when asked to keep the fingers on the key. This tense the proper muscles strongly and yet bold loose shows a logy or slow motion of the lifting muscles. the ones that interfere requires a condition of perfect The actual nervous force in the finger is diminished. training. To approach the fortissimo without twang An uplifting quick in-movement, but narrow in the or hardening of the quality is characteristic of the space through which the finger is moved, should be practiced. This develops nervous strength and control. In opposition to this as a muscular exercise of muscles that are stiff and unyielding, like the hlow may be practiced letting the finger descend very of a hammer. It is analogous to the cold, hard en-slowly upon the key, and after contact depressing it as far as possible. This is really practice for the uplifting muscles, as they must contract strongly to prevent the finger from descending rapidly.

#### THE DOCTRINE OF THE AVERAGE.

BY W. J. BALTZELL.

In addressing the students of the Cambridge, Mass., High School, Senator Hoar said, for the encouragement of the less brilliant members of the school: "Much of the good work of the world is the work of dull men who have done their best." This is doubtless a statement made on the basis of the senator's long experience and many opportunities for observation. There is in it a strong encouragement for the average student, the one who must work hard for everything that he learns and makes his own-It is not necessary to do more than to refer to the old fable of the tortoise and the hare to draw the moral that the race is not always to the swift. It is a good thought for the student to keep in mind that many an average man or woman has won a satisfactory success, and that he himself, as an average man, can do as well, providing that he is willing to pay the price, namely, hard, steady, and persistent work. Those who are doing the main work in music to-day are not the few great teachers and players, but the rank and file in every town and village; not the few brilliant pupils who carry off the prizes, but the many others who show only average abilities, but who will, in a few years, be the teachers of the next

CONTEMPORARIES can never correctly judge their contemporaries .- Chateaubriand.

BY WILLIAM BENBOW

"AH! would that we could at once paint with the eves! In the long way, from the eye through the arm to the pencil, how much is lost!" said Lessing. The whole aim of art-education is to reduce to a minimum this loss between conception and expression. This loss is caused by our own human limitations, and the ways and means we employ to rid ourselves of these limitations constitute our technic.

In the case of the pianist, what are these short comings that make an ideal expression of a musical conception so rare? His task is to interpret through his mind, fingers, and piano some composer's musical idea. Like most ideas, this idea is communicated hy printers' ink. And the printed composition is simply the architect's plan, giving the form and color-scheme. This the pianist is to body forth according to directions and specifications.

Peremptorily this demands that the pianist must understand the form, the color-scheme, the intention, After all, he is the builder of the tonal structure intended for the delight and benefit of men. He must know the different requirements of the various forms, and it is an imperative part of his technical education to learn how to dispose every detail of his material in order to produce the intended formal

TECHNIC OF FORM

This technic of form can be taken up very early in the curriculum. The child soon learns to observe the forms of houses, animals, etc., and tries to sketch the outlines for himself, if encouraged. So in his little songs he can easily be shown the parallel between the line of poetry and the phrase in music. Still further, the elementary form of a square will illustrate the elementary form of a four-phrase period in musical structure.



This will confirm:

I. The symmetry of the four phrases.

2. The parallelism of 1 and 3, 2 and 4.

3. The completeness and finality of the form, Pbrase 4 ending where 1 begins, with the tonic or keynote.

Vitalize this by playing the melody of the first eight measures of the Mozart sonata in A, or of Schubert's impromptu in B-flat. First, get him to appreciate the three points mentioned above by hearing them. After that, show him the printed copy, and he will at once grasp the general idea.

The experiments already made with children in melody-building show conclusively that this technic of form can be introduced much earlier than was supposed possible. More and more will this widening process demand that the pupil shall think the music as well as play it. And this will call for a more scientific study and training of the student's musical perceptions than is in general use.

MOTION, RHYTHM, AND ACCENT.

But music has something more than form. It has motion, rhythm, accent. Here, again, the pupil can grasp the elementary ideas more readily by a corresponding example in the familiar verse he sings. For

Harkl 'tis the	nightingale
Trilling its	lay,
Flooding the	hill and dale
At break of	dav.

of the metrical and rhythmical features. Take "Onward, Christian Soldiers," to Sullivan's tune for 4/4 time, and "Brightest and Best of the Sons of the Morning" for % time. From these regular types one can gradually proceed to the other varieties. And, to arouse the self-activity of the student, get him to try to write some words over the melody of the piece be is studying, not poetry, but just such a combination of phrases as will get him to feel the accent. which is a different thing from allowing bim to accent mechanically the first note in each measure.

#### COLOR-SCHEME.

But how can we get the student to divine the color-scheme of a composition? We begin to teach colors by contrasting and comparing the seven rainbow colors or degrees of the scale. By unconscious intuition most children now know something about the melodic relations of these tones. But we must particularize by combining them, at first by twos. Do G and B go well together? Which is more pleasing, G and F or G and E? A few trials of this sort will bring home to his mind the fundamental principle of counterpoint, that thirds and sixths and octaves sound very well, fourths and fifths passably well, and seconds and sevenths badly. Set these intervals in motion, as a child often tries to do at the piano, and it will not take long for him to find that only a succession of thirds, sixths, and octaves sound well. Occasionally we have met children who bave found for themselves that seconds "resolve" well into tbirds, and sevenths into sixths and octaves. Others recognize it, when guided to it.

Now combine three. A little experimenting will show that the most satisfactory combination is that of a third and a sixth; for example, E-G and E-C, making E, G, C. Then show how the dissonant intervals always strive to blend into thirds, sixths, and octaves. The only reasonable way to study these progressions is by ear, just as we study natural colors by eye. After that, and not before it, we can translate the facts into words and notes in a book. Most great composers and players learned their harmony by bearing and by experimenting at the piano with dissonances and melodic progressions of various kinds. Their book-learning came afterward.

When we speak of the color-scheme of a composition we mean the sum of its characteristics, just as we speak of the "local color" of a novel. And a pupil can early learn to feel the difference in color between major and minor effects. And he feels instinctively that a chord-for example, E, G, C-has a brighter tint in the higher octaves of the piano than it has in the lower octaves, which he associates with duller, darker shades. With a few illustrations he can lcarn that even the more somber minor shades are hrightened by being transplanted into the upper octaves.

Then the question of tempo as affecting color can be shown hy repeating a few major chords at a slow tempo, and then changing the chords to minor and repeating them two or three times as quickly. The major chords will be more somber and the minor chords much brighter.

One learns a great deal by trying to color outline pictures. So we can experiment with a familiar melody like "America." Try it with the accent on the second beat of the measures having equal notes. Try it so, again, playing the first note of those measures staccato. To show the value and meaning of embellishments, take the first note of "America" and play with the following illustrations, followed by the rest of the phrase:

The esthetic significance of these things can be appreciated long before he comes to the chapter on "auxiliary notes" in the harmony text-book.

Proceeding along the same lines, show the differ-

low the treble staff will illustrate this correspondence the melody of "America" as it stands, in G-major, but the first three phrases being accompanied by chords in E-minor.

#### TRAINED HEARING A FACTOR.

It is hoped that these suggestions serve to illus trate the fundamental principle that the student must have bis sensibilities for "characteristics" re fined primarily by hearing. He ought to know what effect is wanted, and then the mind must dictate to the fingers. Give a new composition to the student, explain all the marks, tempo, etc., and he brings it after be bas studied it and plays everything conscientiously and mechanically. Now play it for him and see how eagerly he grasps the tone, the spirit, the character. Before hearing it he had but a bare outline of the idea as suggested by the marks, but the "internal evidence" of the composition was beyond his qualifications to fathom and appropriate.

Hannily, there are many indications that we are breaking away from the narrow idea of technic as something belonging solely to the fingers. We are broadening out in the direction of a higher adenta hility for color. Even the finger-technic is now governed by this consideration. All the different touches, taken as they now are in connection with rhythmical variations, constitute simply a more rational preparation in the use of just those effects of tempo, accent, lightness, attack, etc., which im part character to an interpretation.

Another evidence is the more scientific treatment of pedal-technic, which bears such an important rela tion to sonority, timbre and blending. It is a very good instance of the point involved, for there is practically no pedal-technic in the mechanical sense, only the raising and lowering of a part of the foot but it is governed entirely by listening, by hearing the effects in relation to harmonic sense.

#### SPECIAL TRAINING OF ALL FACTORS.

The mind, the fingers, and the instrument are the three parts of the apparatus needed for interpreta tion. Every one of these parts must have its training, its technic to fit it for the task. The maker and tuner look after the instrument. We have the mind and the hands, and of these the mind is handicapped by more serious short-comings than the hand, as the entire history of human endeavor testifies. It is head work that wins.

On the other hand, if we do have a definite ideal for the will to carry out, nothing we possess is such a servile and capable valet to the will as our hand The mind of the pianist is the camera containing the sensitized material which must be carefully prepared and then adjusted with the greatest nicety to get light and focus or the pianist cannot hope to develop at the piano a tone-picture that will convince with its characteristic features of identity and life.

#### ENJOYING A CONCERT.

THERE are many ways of enjoying a concert. My way is to listen. I do not want any information, and do not care at all whether this or that is the omposer's or the performer's favorite piece. I want to listen, and if I were well off I would have all the performers out of sight, and I would sit, or walk, or lie down, or throw my arms up in total darkness. I cannot write a note of music, but I can see the great pieces and their parts and their accompaniments as if they were made of visible materials. I have nothing to say against the person to whom programs and books of words are necessary, nor to the person who beats time with his foot, or who hums or whistles the music, or who asks me in one of the brief intervals what I think of it. I am not made that way. I want to listen-just listen-until I catch some spirit born of the music in my own soul. That is why I go to a concert-to become part of the music. Do you ask how I know that the conception I get is the conception the composer in tended? I do not know, any more than I know that you who are reading these words will get from them Every book of songs having the words printed beence caused by the harmonic background by playing the conception I intend. Most likely you will not.

## THE ETUDE

#### THE STUDENT'S PRACTICE.

BY MARIE BENEDICT

MR. JOSEF HOFMANN has recently given expression to the belief that the effect on the pianist of having hours especially set apart for practicing is meretricious; that the artist should be able and ready to play equally well at any hour, and that the tendency of the custom of fixed hours for practicing is against, rather than toward, this desired condition. That the artist should be in equal command of his resources at any and every hour is, we acknowledge, the ideal truth; though facta concerning the work of some of the very greatest do not tend to prove it always true in realization. After all, artists of the piano are but human, and, however high, and however finely developed their natural powers may be, their perfect control of these same powers is sometimes affected by the outward influences which more easily master the ordinary mortal.

The effect upon the artist of the custom of devoting certain fixed hours to his piano-work is not under ssion; but, for the student, nothing could be more delsterious than the lack of system, the happygo-lucky habit of work which his interpretation of this suggestion might eugender. For in 99 per cent. of such cases, the resuit would not be with the student as it would be, for instance, with Mr. Hofmann; that the customary amount of daily practice would be accomplished, no matter how greatly the particular times of its accomplishment might vary, scales, arpeggios, trills, octaves, chords, and the other but rather that, without the habit of regular hours for the work, the regular quota of work would go the youthful mind receive their share of your attenundone. Any time is, far too frequently, no time, tion in the first portion or portions of the daily in its actual working out. There are, so often, so practice-time. The piano-solo on which you are many other demands upon the student's time, of ex-working is much more interesting, not a doubt of ercise, of pleasure, of other studies, of social inter- that, and you would very much prefer to give it your ests, that without fixed hours for musical work his attention as soon as you sit down at the piano; but progress in that branch of study is weil-nigh hope- the result will be far hetter if the technical work is

#### DIVISION OF TIME.

Would you learn to play the piano? Then resolve to devote just as much time to the attainment of your object as you can by any means, within reasonable limits, subtract from the total which each day lays at your door. I have said, within reasonable limits, because, for the very ambitious student, there is easily such a thing as too much practice for safety, both physically and musically; though, happily or unhappily, the majority of plano-pupils stand in not the slightest danger from this source. Madame Fanny Bloomfield-Zeisler has somewhere said that "four hours' work per day is sufficient for any desired accomplishment, musically speaking; that, with more than four hours' daily practice, one may become a pianist, but never an artist." If the physical, emotionai, and nervous forces are exhausted by overmuch work, there will be, of course, no power for the interpretation of the beautiful, which should be the end and aim of all piano-piaying. But to return to the point in band. If you would learn to play the piano, decide on the hours which you can best devote to the work, hours in which you can give your best strength, your freshest powers to the study, and set them apart; consecrate them to your purpose. Allow no extraneous influence or circumstance to Allow no extraneous interests with womer and variety of the resources of the pisanoforte, interfere with your keeping these appointments with and the possibilities of power and beauty which be interiere with your account of the plane of in regular, systematic long to plane playing. So shall you understand

#### CONCENTRATION

An indispensable coadjutor of system in the attainment of your goal is concentration. If the muscles ment of your goal is concensation. At the management of your goal is concensation at the same and menory is a principal means alone are in use during the practice-hours, while the to cause physical pleasure; harmony is only a sucalone are in use uniting any part, is allowed to wander at its cessor thereto." But when he speaks thus he does mind, for the most party may be a superior of think of esthetics, simply of musical history. own awest will, constraints, and the matter in hand, if the fingers Harmony came with the development of occidental

last new story, or with longing for the termination of the practics period, why, then, in all reason, their owner can expect to accomplish little or nothing. Concentrate your mind upon the matter in hand during every hour and every minute of piano-work, if you would make that work tell toward the desired result. For the hahit of concentration is to the powers of the mind what the burning glass is to the rays of the sun: that which gathers and holds them on a focal point, so intensifying their energy, their activity, that every moment of application is made to tell, both for the present and for the future. Yet, all important as is this habit of thought concentration to the student in any field, to the majority of young students, at least, it is safe to say that its real power is all unknown; and, as a consequence, hours, and sometimes years, of so-called study bear only a tithe of the fruit they might have borne, had the pupil's power of application been rightly trained and rightly used. I have recently seen an inquiry for books from which this force of concentration might be learned; but it is needless to say that it can never be learned from perusal of other people's writings; it is something which must be acquired, it is a habit which must be formed by means of practice and experience, by training the will to rightly martial and rightly hold the mental powers in the field of active work.

TECHNICAL WORK AND THE REASON FOR IT

Another useful habit of daily practice is that of seeing to it that all "the dry technical work," all the members of that useful company of tormentors of faithfully done first, and the more attractive portion of the practice material kept until later, as a sort of reward of merit, if you like, only it is a reward which in itself involves no less thorough, no iess conscientious work than the less interesting technical practice. Reiteration of any passage of particular difficulty, as I have said elsewhere, repeat-

guiding star, ever in view, and you will find it illumin-edge which lies about you. ing the hours of technical work, revealing in them a shall you find your ideal ever unfolding as you advance, disclosing continually ascending stages of actrue intelligence. complishment, each of which holds a treasure more to be desired than its predecessor; for the attainment of which no effort seems too great. So shall you realize, in greater and ever greater degree, the wonder and variety of the resources of the pianoforte, yourself and the plane, to the state of the

A critic hae said: "Melody is a principal means everything but one analogs are consistent of the human durifully execute meaningless processions of notes civilization, with the development of the human DON'T GIVE HP

BY RALPH ALGERON SAYLER.

Ir you cannot reach the height your amhition deserves, do the very best you can under all circumstances.

If your parents are too poor to give you the means to further your education, and you are unable to work the whole way for yourself,-although the road to a self-education is by no means an easy one -don't give up.

There are many ways in which you may help to educate yourself; remember that the more you do and the harder you work, the more avenues of sunshine and hope will open up before you, that you may yet be able to place yourself in a high position in the realms of art.

Fix an ideal and endeavor to reach it. Associate yourself with those who are intellectually your superiors. Watch for every opportunity-great or small-and grasp it with a "grip of steel." Make the best use of each and everything that happens to come within your reach; and be sure that whatever you learn is thoroughly clear to you hefore leaving it, so that the spark of knowledge obtained is forever

Although your task is a hard one, and the path you have chosen is rough and rugged, with many sharp stones of discontent and discomfort which pierce your feet, do not be discouraged.

The great tower of fame has no elevator; on the contrary, you will find within a ladder which you must carefully and steadily climb step by stepround by round. During the progress from the bot tom to the top you may pass through dense clouds of discouragement and disappointment; you may hesitate, you may falter; but do not fall. Alas! how many ambitious youths on reaching this point have fallen never to regain the position they once held; while just a step or two higher, to them would have heen revealed the silver lining; and then, still a little higher, the great golden lamp of fame which illuminates the pathway for the energetic pilgrim who faithfully tries to succeed!

Don't become discouraged because you cannot reach the top all at once. Everybody cannot reach the top; ing it ten, twenty, fifty, one hundred times, is the in fact, only a few of the many who try ever do surcet and speedlest means of coming off its con- reach it. You must feel contented and elevated if you are only part way up. If you have placed effort Keep ever before your mind the reason for all this upon effort and are only half-way up the steep side, technical work, the end to be attained, the real object of your piano-study, which, if you are a true better view and a broader conception of art than you music-lover, is desired to draw from the silence and had while down at the bottom. Not only this, seclusion of the printed page the living forms of hut you will begin to see the reward which is so beauty which the great composers have hidden there; justly given to faithful workers. Climb as high as to make them audible, visible to the mind and heart, you can, but be sure that you do not climb so hastily the true sources of all perception. Keep this, your as not to observe closely and intelligently the knowl-

Don't be too ambitious and allow your imaginapower to interest of which you had not dreamed. So tion to carry you beyond the limits of your wisdom, lest you mistake an air-castle of pomp and pride for

Do what you can, in whatever position you hold, and do it with all your might, strength, and energy; and if, at some point along the good road you are traveling, you falter, just reflect upon the words of golden encouragement: Don't Give Up.

possibility of success in either life or art without its inspiring influence.

To EVERY man and every woman there consent inspiring influence.

To EVERY man and every woman there consent inspiring influence. come early; to others only after years of preparation. It is in the latter case that the value of careful, thorough work is seen. The true teacher aims to do his daily work with such a will to get out of it, not his fees alone, but all that it can do for him, 80 that, when the time for promotion comes, he is ready to go up higher and stay there.

Too MANY teachers aim at nothing and arrive at

#### MY OPHS T

#### CHRISTIAN SINDING.

I was quite young when my first work came into existence, and took it, with trembling heart to a celehrated artiste, asking for a frank opinion upon its value. Several days later,-naturally enough I was willing to allow time for a careful judgment .- after a most friendly reception, the question was suddenly asked me: "Tell me, please, why do you want to com

#### IGNAZ BRÜLL.

ONCE as a boy I went into a park for a walk. It was a beautiful summer day, the birds chirped and sang. And what they sang pleased me so much that I was seized with a longing to imitate them. This effort was my first composition, a piano piece, Vogelgezwitscher (Birdchirpings). Thus the mischief began.

#### PHILIPP SCHARWENKA.

I AM to tell ahout my first work, and to do so must go hack to the Second Punic War, which, in my recollection, is connected so closely with the compos ing of my first work

It was in Posen, at the beginning of the 60's of the previous century-how very historical that sounds! I had nearly finished my studies in the gymnasium, but I was a scholar only in the morning. Our afternoons were spent in a far different way. The pianoinstruction, as was natural in our provincial city, was in the hands of several "Knights of the Stiff Wrist," and in consequence really served as a guide how not to play. To the best of my knowledge, there was not in Posen, at that time, a teacher who was in position to give instruction in harmony and the other hranches of musical science necessary to composition. If we young fellows were almost wholly denied the opportunity to study music seriously and scientifically, so much the more did a "free art" develop among us. No opportunity to hear music was missed, and almost every day in some place there assembled a



PHILIPP SCHARWENKA

circle of musically inclined youths, gymnasium pupils, and the younger members of our military band, which gave symphony concerts every week, in which we had our regular place. My brother Xaver, whose uncommon musical talent had already attracted attention in Posen, was always the center of this circle, and was the only one among us who could play well enough to make known to us the hitherto unknown music, as

THE ETUDE well as to assist in the chamber-music. During the pauses we criticised the music and dehated all the

points, which at least had the good consequences that we became familiar with much music and gained a look into the structure as well as the arrangement and values of the themes of a musical composition.

In these colloquies my classmate, Below, later a physician, was most prominent. He supported his critical superiority upon the statement, never fully proven, that his piano-teacher understood harmony



XAVER SCHARWENKA.

and had given to him, now and then, a look behind the curtain of this art so mysterious to us. It was he also who first passed from reproduction to production. and surprised me, one day, with the score of a movement of a string quartet. At once I felt it necessary to show him that others could do the same, perchance surpass him. Before this I had felt impelled to make various sketches and outlines which had never been carried out because of my lack of the technic of composition. But now I must go to work.

Day and night the contemplated Opus hammered in my head; I composed at home during my leisure hours, in my classes at school, and principally during the history lesson when the teacher lectured. I had divided my exercise book into two equal parts; the first half I used for motives, outlines of exercises, mathematical problems, and other work pertaining to school-life: the second half was ruled with staves and received my musical inspirations. And while from the platform the Second Punic War was explained and developed in all its phases, I could, simulating a zealoue transcribing of the lecture, give myself up to "creative" thoughts and put them down in notes in "Book II." Several weeks, and the Second Punic War and my work were ended. What I had conceived was nothing more nor less than a symphony in three movements, not for orchestra, but a four-hand arrangement for the piano.

And then came the day when the work was produced at our home, Xaver taking the primo part, I the secondo. It sounded very beautiful to us as a first work. From that time on I was the most celebrated composer in my section in the gymnasium; but my good parents experienced less joy when, after the next examinations, I was promoted on condition that I should pass another examination in history.

ALL peoples of all times and of all zonee have dug and still dig in the dirty filth of egotism; but in the grafting, bloom, and fruit of unselfish endeavor they rise above things earthly to the purer life, growing greater or smaller, brighter or darker, with more or less sweet anxiety, according to sun, weather, eeason, climate, and culture, but all striving heavenward .-

#### CAREFUL READING

BY CHARLES F. EASTER.

WHENEVER we look at the beginning of an article in a musical journal we see something that we have known; hut this familiarity with an introductory word, a statement, or even a number of remarks, should not be the cause of our glancing over it carelessly or-what is still worse-laying it aside. Why?

In the first place, it might and usually does con tain something new; In the second place, even if it doesn't contain anything new, it might suggest something new: and, in the third place, even if it doeen't contain or suggest something new, it is still a review.

Hence, we should be willing to read three columns of already acquired knowledge, if they end with only a line of something new. We should also be willing to read two columns of already acquired knowledge, if the last half of a line euggests only a little idea We should furthermore be willing to read one column of already acquired knowledge, if the last quarter of a line merely strengthens our present opinions.

In evidence thereof: Some time ago a young mar began the study of canon. Day after day he read and wrote; but, at the end of a year, his canons were little improved. He was on the point of giving it up when, as a final effort, he once more read his text-book. What do you suppose? There at the very end of the book stood this little statement; "You must contrast your parts." Excepting this short, but important, bit of advice and a few minor remarks concluding the book, he had read all a dozen times; and his not having profited by this advice was the principal cause of his failure. What a lot of worry and work would have been saved if he had not underestimated the importance of reading a line, written, not at the end of three short columns, but at the end of a long book!

In a late number of THE ETUDE there appeared an article on "Concentration." This article, though good in every respect, contained no knowledge that a certain young teacher had not already acquired. The article, however, set him to thinking, and this thinking resulted in an idea. With it, the teacher expects to overcome the nervousness, bashfulness, or whatever it is that prevente one of his young pupils from playing in company. Hie idea is to hring his young pupil and some of his young pupil's friends into the relation of artist and audience: that is, the pupil will be instructed to look wise, make a very professional bow, and then take his place at the piano. His friends, on the other hand, will be asked to cough, talk, move their chairs, and to act in gen eral like a well-bred audience.

One evening not long ago two music-teachers at tended a little gathering. One of them was a young man, not knowing very much, but, hy constantly reviewing, knowing that little well. The other was an old man who had given up reviewing. Naturally, at the above-mentioned gathering, that evening, the conversation turned on mueic. One young lady, knowing a little about harmony and having a natural inclination to embarraes people, looked at the old man and asked: "Profeseor, what ie meant by an augmented six four three?" Now, this is a chord, with which at one time the professor must have been familiar, because it appeare with the best of effect in some of hie earlier compositions; yet, in spite of that, the professor angled long and earnestly in the pond of his memory without getting much more than a nibble. The young man, however, had read up on the subject, and, when appealed to, was able to give not only a good explanation, but also a fair illustra tion on the piano. The old man had tons of knowl edge, but he kept it on the chelves. The young man had only a few hundred pounds, but he kept it on exhibition in the chow-case. The guests, unfortu nately, did not take this into consideration, and afterward, in speaking of the event, pronounced the younger man a head and shoulders over his older and far wiser contemporary.



"How use doth breed a habit in a man!"-Shakes-

THESE are the years in which you are forming the habits that are going to make or mar your success and happiness during all the life to come. There would be something pitiful in the joyously unconscious way in which we lay the foundation upon which our own life must rest were it not for our behef in that great general Good which governs all things, and makes us believe that even this seeming incongruity is for the best. However, we can, and often do, take conscious thought about ourselves and our ways while life is yet new, and there is nothing which a girl eager to improve herself likes better than to discuss ways and means for this self-improvement. Therefore a talk on the subject of "habits," especially as it bears upon music, will not be amisa.

"Know thyself" was the whole sum of Socrates' teaching, and we cannot do better than learn from him. It is self-management, self-discipline which has why it is necessary to make habits of all that is good brought the world to its present height of civilization. and, as it is impossible to manage anything which we do not understand, it goes without saying that selfknowledge must be the first step toward self-discipline, toward making oneself a well-ordered member of society. This being so, let us consider the influences under which you are living and growing, the habits which you are forming, and the way in which these influences and habits bear upon, and are borne upon

Three influences

first is heredity, the second, environment; and the third, our own will. The first is a circumstance for which we are in no way responsible; so also is the or for a little while, that is not enough; do it again, second while we are young; but the third, the greatest and yet again, and at each repetition you will do it of the trio, our own will-power, changes all things, makes us responsible beings, gains for us control over the two outer influences heredity and environment, and even makes it possible so to turn and shape them in a correct position or memorizing, and then do it that we may force them into serving us to good purpose or, if not this, then at least so that they will be powerless for harm. There are few of us born on Habit in youth American soil who inherit musical genius, or who defines the future. grow up in that musical environment which so fosters genius. There are, on the contrary, many girls with whom the plano on which they are practicing is the they had to go through with at first, of the petty first musical instrument ever owned by the family. Music has not mellowed with us as yet, and so, in our music-life, we are rather overcoming alien influences than assimilating helpful ones, rather working at cross-purpose, as it were, than following a way already prepared for us. At the same time music does not so greatly differ from other matters of does not so greatly much the same the higher choice once made, we must establish conachievement is not use great the second individual influences which make for success in these ditions which will keep us to it. It is only while we which result in excellence in anything else are quite capable of being formed through, and of influencing, the study of music.

### good habits.

It is more necessary that Necessity of forming you should form good habits than that you should acquire much knowledge.

There are many educated fools in the world, and misdirected energy and misused knowledge are what make up the sum of the world's evil and failure. All that is said of the "power of knowledge" is true, but we do not enough consider the power of undisciplined knowledge, of that knowledge which is uncontrolled,

exclusion, for the time, of everything else; the habit of continuity, of continuing every task begun until it is well completed, the habit of correctness in every-HELENA M. MAGUIRE thing undertaken, of not allowing oneself to begin the practice of a piece carelessly and then waste much ditions that there will be no waste of nerve-force or and to form right habits in all you do. unnecessary drain upon the mental energy; all these habits lead up to the special habits which go to make a musician. If you form them now while studying music they will be of incalculable value to you in whatever position you may find yourself in after-life, for, while body and mind are endowed with a wondrous power, habit is the medium through which atone this power can be effectually utilized in performing good work.

THE ETUDE

Your present work and method of doing may be very good, but remember that, as George Eliot said, goodness is a large, often a pro-

spective, word, like a harvest, which at one stage, when we talk of it, lies all underground with an indeterminate future; at another has put forth delicate green blades, and hy and by the trembling blossoms are ready to be dashed off by a lash of rough rain or wind. Each stage has its peculiar blight. That is in your living and doing now, and how? By doing these things over and over so many times that they will become a part of yourself, that they will be really you. You know that by sending water through a solid body a channel is formed through which more may flow, and with greater ease, and the same is true of habits. To do a thing well once is good, but if we were to stop there our channels, our resources, would soon become closed again and as though they had never been. It is habit which keeps them open, which There are three influences keeps us active both mentally and physically. What which go to mold our charac- is the use of taking a photograph if we do not develop ter and to shape our lives; the the plate; and what would the impression on the plate amount to if it were not for the process of the chemicals which fix it on the paper? To do a thing once, with greater ease, while all the time you are gaining in facility and strength. Make up your mind first that a thing is worth while doing, whether it is sitting until it becomes a habit.

It has been said that every great man is a "bundle of habits." And think how far back into their lives these

men's habits strike! Think of the little antagonisms antipathies which had to be overcome! But it was just the overcoming of these small things in their early youth which gave them strength to establish their first correct habits.

It is while we are young that we choose whether we shall be great in thought and noble in our living, or whether we shall be common and mediocre; but, are young that the music of high and pure thought is rhythmic with the current of our blood, and all that is beautiful and good is capable of assimilation. What is difficult now will be impossible by and by unless, while we are still full of youthful energy and vitality, we overcome difficulties by opposing to them correct habits. If you do this your life will move in beautiful rhythm toward that ideal of perfection which each one makes for herself. All things have rhythm; all life moves by undulations; the difference between music and noise is that one is the result of even, measured vibrations, while the other is the result of broken or uneven vibration. knowledge, of that knowledge and uncouth one subject unconfined by strong, even unswerving habits, both antics, between the well-ordered life and the wretched, essential.

mental and physical. The habit of attention, of cen-broken one which arrives nowhere and accomplishes mental and physical. The nature of attentions tering mental energy upon one given subject to the nothing. The one moves on to its end on waves of rhythmic impulses which flow from early established habits, while the other tosses through life in gushes of spasmodic intensity, and, instead of gathering force in its momentum, wears itself out in misdirected effort. All life is motion, activity; "we feel ourselves time and energy in working the mistakes out; the only in action, and hence the need of doing lest we less habit of activity, of keeping both mind and body ourselves." But you cannot too soon take conscious healthfully active, and active under such right con-

Padestock's "Habits in Education" would make very good summer reading and help to stimulate your mind along this line of thought.

#### APHORISMS BY THEODORE GOUVY.

REVERENCE for the masters who have preceded us and fervent admiration for their works are necessary conditions for the making of good and abiding com-

Do not young composers, those who will write only program-music, see that the power of instrumental music lies directly in the indefiniteness of its expression? They cannot be poets, and so remain only expounders.

If you want to judge whether true worth is in an orchestral work, try it in a four-hand arrangement. All true master-works will stand this test. Bach's. Handel's, Haydn's, Mozart's, Beethoven's, Schubert's, Schumann's, and Mendelssohn's works are admirable even in piano-arrangements.

He who knows not how to limit himself knows not how to write. This saying of Boileau has value in music just as in literature. Schubert's offenses in this direction often mar his most beautiful works.

The composer who produces his own works before the public fights with open visor. But the critic who abuses him frequently intrenches himself behind anonymity, in order to avenge himself for his own inability to win success as a composer,

The highest proof of friendship between art-comrades is not to share the sorrows of a friend, but to rejoice with him in his successes

#### BORODINE'S ACCOUNT OF LISZT'S PLAYING.

As late as 1877, when Liszt was about sixty-six years of age, the Russian composer, Borodine, had the good luck of hearing him at a concert given in Jena, where something of Liszt's was produced. After speaking of Liszt's conducting, he goes on about the playing:

"When it came to the numbers for pianoforte, he descended into the choir, and soon his gray head appeared behind the instrument. The powerful sustained tones of the piano rolled like waves through the Gothic vaults of that old temple. It was divine! What sonority, power, fullness! What a pianissimo, what a morendo! We were transported. When it came to Chopin's 'Funeral March,' it was evident that the piano part had not been written out. Liszt improvised at the piano while the organ and 'cello played from written parts. With each entrance of the theme it was something different; but it is difficult to imagine what he made of it.

"The organ lingered pianissimo on the harmonies in the bars in thirds. The piano, with pedal, gave out the full harmonies, but pianissimo the violoncello sang the theme. The effect was prodigious. It was like the distant sound of a funeral knell, that rings out again before the first vibration has quite died away. I have never heard anything like it. And what a crescendo! We were in the seventh heaven!

sult, of broken, or uneven, withstine. The same distinction is between beautiful density. one subject for a short, but definite, time is the first

#### THE FEELING OF RHYTHM

BY DANIEL BATCHELLOR.

It is a familiar saying that rhythm is the life of music. Most people are not aware of how much truth there is in this saying. It is the rhythm of music which appeals most strongly to our vital impulses. The sense of rhythm is well developed even in the lowest types of the human race—as is shown by their use of percussion instruments, and many of the animals are responsive to it. It would seem that this sense, which is common to all, and which finds vigorous expression in every normal child, should be easy to cultivate; but, alas! teachers know that one of their chief difficulties is to get the pupils to play or sing with good time movement. Why? There must study of rhythmic forms their attention has to be be something radically wrong in the way of teaching

Let us go to the root of the matter. Rhythm is primarily an appeal to the an appeal to the muscular sense muscular sense. and later to the vital side of the inner sense. It is not a

mental operation at all. We can no more think rhythm than we can see sound or hear color. How does this hear upon the common habit of counting time? So far as the counting is done with correct time and accent, it may serve to strengthen the sense of rhythm: but to do it with correct time and accent calls for an already developed rhythmic faculty. Hence it is more helpful to the teacher than to the pupil. At least, it is an indirect method, and it does not interest the child. See what children do when left to themselves. Notice how animated and intelligent they are in their play. That little girl who kept such poor time at her piano-lesson is now dancing to the street-organ, and moves as the very embodiment of rhythm. The little children in their games chant some such refrain as "Here we go round the mulberry-bush" with a perfect rhythmic swing to their voices. Observe that they have no idea of counting the time,it is simply a matter of vital impulse. They just feel the rhythm. Here is Nature's hint to the teacher. If we want the children to keep good time we must get them to feel the movement. While the sense of rhythm is being developed the less they have of mental calculation, the better.

We must not forget that in the teaching of time two things are involved: relative stress, and relative duration, of tone, Of these, the first is the more important. If the accent is properly marked, there is not likely to be much difficulty with the length of the notes,-at least not with the simple time divisions.

The child should be accus-Nursery rhymes. tomed to rhythmic movements from its earliest years. In our later life the soothing charm of lullaby music dates back to the influences received in babyhood. Nursery jingles are the natural foundation of rhythmic expression. Every child should become well acquainted with Mother Goose. After these jingles come the child-songs. First, the song should be sung as a whole until it is known "by heart." Then lead the child to observe the accents of the words as they pass in measured flow. Next let him feel the same flow in If the first has an easy trotting motion, the second the music, and see how the stronger pulsations of suggests an energetic spring, as in a gallop. the tones coincide with the accented syllables of the words. At this time also he should often listen to instrumental selections of a song-like character, and accompany them with his voice, if he feels moved to

After this, play over examples of the two radical forms-duple and triple measure. The children will find out that the two-pulse movement is more direct and firm, while the three-pulse has a smooth, curving effect. One excites an impulse to march, and the other, to dance. Keep changing the measure, and let them decide whether it goes in "twos" or "threes." They may also analyze the measure in lines of poetry. Here are a few examples:

## THE ETUDE

1. Hark'l what mean' those ho'ly voi'ces Sweet'ly sound'ing through' the skies'?

2. It came' upon' the mid'night clear'. That glo'rious song' of old'.

3. Joy'fully, joy'fully, on'ward we move', etc.

4. I think' when I read' that sweet sto'ry of old', etc.

5. What' does lit'tle bird'ie sav' In' his nest' at break' of day'?

"Let' me fly'," says lit'tle bird'ie, "Moth'er, lct' me fly' away'l"

In the foregoing exercises the main purpose has been to develop the rhythmic faculty, as distinct from the teaching of notation. As they advance in the called to the relative value of different notes. This will interest the children, and therefore be successful. in proportion as we can excite in them a sympathetic response to the rhythm. The present writer in his earlier efforts was very careful to explain that two half-beats were equal to one whole, etc. But this process of mental arithmetic failed to give the children the necessary rhythmic impulse; so he had to devise some other way that would appeal more to their sympathies. The following plan has produced much better results:

The children are led to notice Teaching rates of that the one-beat tones give a sense of steady progress as in movement. walking. The different rates of

movement may suggest various modes of walking, from an easy stroll to a quick step. When the children have associated the whole beats with the idea of walking, they will naturally regard the divided beats as trotting, thus:

Walk-ing, walk-ing, trot-ting, trot-ting, walk-ing.

Quarter-beat notes give the idea of rapid running. They are generally introduced with some familiar form of words, e.g.:

Hot cross buns! Hot cross buns! One a pen-ny, two a pen-ny, Hot cross buns!

When these three kinds of movements are somewhat familiar, let the children listen to examples sung or played, and describe them as "ones," "halves," or quarters." More complex divisions of the beat may be added by degrees.

One form that needs special attention is the division of the beat into three quarters and a quarter, which is often given in a slovenly manner. Let the children listen to it in contrast with the plain half-

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The question here arises how far

Time-names, time-names help toward good timemovement. The general habit of counting shows the advantage of some form of timenaming. The trouble with the old way is that it does not go far enough. "One, two," etc., may do very well for plain beats and continued notes. "One-and twoand" does fairly well for half beats, but when we come to quarter beats these are clumsily expressed by "O-one-a-and two-oo-a-and," or by "One for quarters, two for quarters." For the unequal divisions of a beat, where the real difficulty comes in, the old counting system fails utterly.

The French educators have given us a time-language which is logical in its development, and which ing and painstaking endcavor?-F. Jacobs.

neatly expresses every combination of notes. Unfortunately, some of our American teachers in attempting to improve this made it so complicated that in many places where it has been tried it has fallen into discredit. The original time-language is simple enough even for little children, and in addition to accuracy of time furnishes excellent drill in articulation. But the "Langue des durées," as its name signifies, calls special attention to the duration of notes, which is the mental side of rhythm. The most important factor in musical movement, the pulsation or accent, can only be learned by feeling the rhythm.

#### PEDAGOGIC GLEANINGS SELECTED BY HEINRICH GERMER

TRANSLATED FROM THE GERMAN BY AUBERTINE WOODWARD MOORE

LABOR without ceasing for your own progress in culture, and do not say: "In my youth I took great pains with my education; what I acquired then is sufficient for my present needs."

If you had studied properly, you would have set for yourself some further aim, and could never have been satisfied to come to a dead standstill. Unless you continue to work for yourself, time will work against you. An instrument that is not in use will inevitably be destroyed by rust, and a mining shaft that is not kept in active operation will sooner or later cave in. Wealth increases with its employment in traffic; if it be permitted to lie idle it will decrease in value, precisely as paper money becomes worthless in time

Should it have been your good fortune to have laid a firm foundation, continue to build upon it until your structure be completed; but you may be assured it will not be on this side of the grave. Do not become discouraged, and remain idle. What was required of you in youth is also required in maturity. At no period of life have you a right to leave unemployed the powers God has given you .- F. Jacobs.

Every isolated work of man is in itself as perishable as man himself in his outward and visible form. It is, however, imperishable as a part of that universal, progressive Eternal Thought, which binds together all of us who labor with earnestness and devotion into one great, lasting communion, where every contribution, no matter how seemingly insignificant, will find enduring life .- Savigny.

There is in the nature of man a certain instinct for achievement by virtue of which he is inclined to leave nothing half-accomplished. Let him once, however, stumble into arrogant and scornful ways, and he will not so easily free himself from them .- Engel.

Anyone who persists in the fixed contemplation of his own actions and mental processes will inevitably impede the progress of thought and deed. The most genial ideas, the highest order of scientific and artistic productions, come into existence in moments of selfforgetfulness, because only through absolute concentration of mind on the objective is it possible to attain an unfettered flight of thought and a spontaneous flow of fancy.

It is the same with all those half-unconscious concentions and association of ideas which people call "inspiration" Where a rapid and accurate reproduction of a long series or extensive group of anything is concerned, only a cursory, scarcely conscious impression can be made by each. This is the case in reading, writing, and piano-playing .- Engel.

What and how must we study in order to gain true culture? We need not study many things, but whatever we do undertake must be studied thoroughly. To this may be added; study only the best, that which has intrinsic worth, that which is in every way the most valuable, that which requires effort, and give yourself to such study not once only, but persistently.

Every art requires practice and meditation. How then should the most difficult of all arts, the cultivation of the mind be nursued without understand-

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#### ROUTINE IN PIANO-PLAYING

BY MARY HALLOCK.

IV.

"The frog once asked the centipede To tell him how 'twas done: 'Tell me which leg goes after which' Which wrought his mind to such a pitch He lay distracted in a ditch Considering how to run."

In summing up the question of routine, in practice and playing, with all its pros and cons, one comes unhesitatingly to the conclusion that perfectly conscious action and knowledge is the only star toward which to aim. A "Waterloo" is sure to come to those who, like the centipede, "have never taken thought," and the harrowing nervous tension of a public performance is more than liable to be their "frog." To them, a change of hablt from routine playing to a more wide awake "wukin of de mind," although meaning decidedly a journey back in progress, must be fol lowed by a very comforting one forward, a road worthy the traveling for its safety and clear-eyed outlook on the landscape.

The more pianolas, the more thought in music; the more thought, the greater repose in tempo; not slower, quieter because the technical ability to go fast is lacking, but to gain time for one's self and others to think during the interpretation. Who can and emotional attitude toward the music one hears, play fastest and who can play slowest? Mr. Pa-

And how cause and effect will act and react on each other! To play more thoughtfully will compel the gaining of an ability for getting the greatest amount of lingering tone out of a melody-note; and the more The technical acquirements come slowly; and so tone, the more one can linger; the more time to consider dynamic shadings, the more man and the less

Mental action is susceptible of training like anything else, and If at first one can only think slowly, why not finally think rapidly? And how comforting the latter is, in all untoward happenings, only those who have had to save a performance know. Habit must and will always assist, it is the saving grace that it does; but the other is the more precious, first, last, and always.

To learn to like detached phrases for their sake alone, Independent of the entire piece, is part of the process. What actress does not gloat over the few words that are capable of winning her immediate applause? And how could she gauge the value of any one separate phrase if the whole was to be reeled off, willy nilly, like an organ that must go if the crank he once turned

It is said on good authority that Melha and Calve acknowledge with deep gratitude the assistance gained from a teacher who simply made them still more thoroughly realize that nothing, not even nerves, can upset a really knowing mind. Disturbing imaginings and superstitions are powerless against the only differentiating medium we have, our intellects-when alert. Hambourg's cane and artists' usual mascots can have no power over a mind awake. The mind, on the contrary, can destroy them.

In learning a piece the first stage to be gone through is that of storing the notes away consciously. learning at the same time all that can be reasoned out in the expression. If four notes to be learned include a crescendo, the crescendo may be fixed in the mind at the same time as the notes; accents also, and all the marks already given in the music. After that comes a judicious mixture of routine in the finger-work. Then, when all that can be called techonly, may subconscious expression have full sway.

Sometimes one cannot help but marvel at the great

and knows that he knows, he is wise; ape him.

To wake, to be wide awake, is to realize that Nature is an uncertain goddess, beautiful here, retrograding there, holding within the folds of her garments disease as well as health, progress and degeneracy, extinction even. In Hegel's words: "Mind came into being as the truth of Nature. Thus come into being, Nature in its own self realizes its untruth and sets itself aside." Play then according to your you may not need the assistance of all definite measurements and standards and you may. To know and know that you know! That very old man or very old woman said very well.

#### THE EDUCATION OF THE LISTENER.

BY W. FRANCIS GATES.

Too MUCH time is taken up by teachers with discussions of the methods of delivery of musical thought, and not enough is given to the manner of its reception. And this latter feature, that of mental is more important to the majority of people than that of their technical standing as performers. The student may not realize this, but the teacher should. The teaching fraternity should realize that it is training and educating a great hody of listeners. those features of a musical education that go to prepare one to listen discriminatingly and sympahetically should be made the most of, and the listening ability kept far in advance of the technical. This seems like outlining a big contract; perhaps it is; hut something can be done in this line at each lesson after the pupil reaches the age of some discrim. nation and good sense.

Where teacher and pupil can attend the same oncerts and recitals, much can be done along this line. A good part of a lesson following such an affair may well be given to a discussion of the good and bad points of the performance; and I feel like printing that word, good, in large capitals; for a continual course of fault-finding and harsh criticism on the part of the teacher is apt to do much harm to the pupil's musical enjoyment and real critical ability. Especial attention should be given to finding and speaking of the good points. There comes a day when the teacher can no longer build himself up in the minds and estimation of his pupils by a continuous course of harsh criticism of everything done by other people of high and low musical degree, and, the quicker the teacher realizes it, the better. The pupil thinks more of the teacher who can compliment the work of other teachers and their pupils.

The best way to enjoy a composition is to prepare for it beforehand. And this can best be done by a certain amount of study given to the numbers to be played. By doing this, one can know in advance the style of the piece and can pre-arrange his mental attitude, so to speak, and as far as possible throw himself into the emotional state in which the composer ls, for the time being.

Nearly every composition is built up on a certain condition of mind or in a particular emotional state on the part of him who writes it. That is, speaking fingerwork. Annu the physical part of the work as well as in the excitement of the sense of rhythm or for the temof music of the best sort. Music written merely for porary titillation of the aural nerves is outside of the grasping of a great truth through a twilight conresponsive to this process as to quickly fall in with Apthorp.

sciousness. Such a one is this: If a man knows not the mood of the writer. Consequently, any assistsciousness. Such a one is this, it a man a fool; shun ance that may be derived from a previously acquired and knows not that he knows not, he is a fool; shun and knows not that he knows not, he is a too, south he is weak; help him. If he knows and knows not reception and full enjoyment. He who approaches he is weak; help nim. If he knows and knows all music with the same inert, colorless state of mind will receive only a passive, colorless kind of enjoy. ment. To he thoroughly enjoyed, music must be met half-way, must be understood, must be appreciated, must he sympathized with.

This requires not only knowledge, but a facile play of emotion as the music moves from one emotion to another. And it requires a broad sympathy. He who closes the door of his mind and heart to this feeling or that, to one emotion or the other, to one subconsciousness and you may play in time, but you style of composition or another, to this composer or may not; you may know the notes and you may not; that, by so much deprives himself of the greater enjoyment and in so much limits his musical life. The pupil may not he able to grasp all this in its broadest application, but he can be carried nearer it, gradually. hy the willing and sympathetic assistance of the teacher. Show him that a mind set to the movement and spirit of an Allegro cannot enter into the feeling of an Adagio. Show him that to appreciate a nocturne one must have a quiet, peaceful, contemplative frame of mind, almost languid in its devitalization, that would be entirely inappropriate and ineffective for the hearing of a Chopin polonaise or a Liszt rhapsodie, as much so, in fact, as it would be to bring a martial mood to the hearing of a nocturne.

The field is wide. But it is interesting; and one is apt to meet with a ready response on the part of even a slightly talented pupil. And then the reward is great. For what emolument can be greater than to know it is your efforts that the real, the higher. enjoyment is opened to your pupils?

#### SELECTED THOUGHTS.

I SHOULD box the ears of any pupil who wrote such harmony as the first few measures of the overture to "Tannhauser"; yet the thing haunts me with a strange persistency in spite of myself.—Schumann.

This is an age of progress. Inventions and discoveries in science, and improved methods and laborsaving devices in business, succeed each other in almost bewildering rapidity. Art must not stand still; and those who follow the art must be in van of progress if they do not want the public to outgrow

MUSIC education has to do with the development of those powers and faculties which are called into exercise for the appreciation, the performance, and the composition of music, and that It aims at a full harmonious realization of those normal capacities of man which may be directed to secure these special ends .- F. G. Shinn

It should never be forgotten that the best is none too good where the training of children is concerned; also that simplicity is not inconsistent with the greatest art,-is, indeed, one of its characteristics. Even if some of the things presented to the child be beyond his comprehension, we cannot tell what thinking processes, that adults cannot fathom, may be set agoing in the little brain .- H. A. Clarke.

"The cultivated musician may study a madonna by Raphael, the painter a symphony by Mozart, with equal advantage. Yet more: in the sculptor the actor's art becomes fixed; the actor transforms the sculptor's work into living forms; the painter turns a poem into a painting; the musician sets a picture to music. The esthetic principle is the same in every art; only the material differs."-Schumann.

Or all talk about music, the rhapsodical is unquestionably the flimsiest. Poetry can illumine most things in this world with a new and heavenly light; limits of this discussion. We are speaking of artmusic. The idea of the composition to Sometimes one cannot supply our marker as time great music. Intelligence of the composition is to arouse in the divine music to make poetry seem very unable in anits of all, could not but represent the phase of smuling state of mind or deed. Who shall worthilly rhapsodize about music, hangedes and unwarranted whom smooth my one, our sayings the minas of the hearers a similar state of mind or which, in split of all, could not but represent the phase of emotion. The most of people are not so which is itself the most incomparable of rhapsodies!—

granning of a great truth through a twilight conresponsive to this process as to author the most of people are not so which is itself the most incomparable of rhapsodies!—

### THE ETUDE OCTAVE-PLAYING AND ITS TECHNIC.

BY DR. ROBERT GOLDBECK.

THERE is no part of piano-technics in which one capacity to attain complete mastership is so unequally distributed as in that of octave-playing. Rapid scales, evenly-played arpeggios, or any passages in which ten more or less nimble fingers act one after the other or together, can be learned with comparative ease, if not containing too many stretches beyond the natural spanning capabilities of thumb and little finger (usually nine inches), or the fingers alone, among each other.

Octave-playing, however, is executed by virtually a single power, that of the wrist, which consists of a compact hundle of eight carpal bones, in two rows of four each. Upon their size, their attachments, and their perfection of form (for given purposes) depends the strength, flexibility, power of endurance, lightness and delicacy of the wrist

There is consequently the possibility of wide disparity in this part of piano-technic. Its degrees of capacity or ability are, in fact, numberless, suggesting that it would be absurd to insist upon any particular wrist-position with the object of obtaining an efficient style of octave-playing both as to rapidity and quality, since that would probably help a very few only.

To hold the wrist very high seems to be one of the favorite ideas, but I may say that anything one-sided is short-sighted, since many of the most able octaveplayers hold the wrist alternately high and low, partly because these two opposite positions relieve each other, staving off fatigue, and partly because a more rapid and steadily continued alternation-in so slight a degree as not to be readily observable-is one of the many resources to obtain rapidity of repetition and

To recommend, therefore, the one idea to hold the wrist high is worse than useless, except when that member is naturally very pliant as sometimes in not fully grown girls. The truth is, there is no universal remedy for the lack of efficient octave-playing, if it ert its downward power. That these conditions are is sought in the position of the wrist alone, but it will be found in the piano-keys themselves and their I have not seen this method spoken of in any of the elasticity (rebound), which is to be utilized to do just about one-half the work.

To begin with, hold the wrist as may be most convenient, low, middle high, or in some cases high, but always do what feels most comfortable, natural, and what may seem best suited to the capacity of the hand, that strain and the consequent quickly setting in of fatigue may be avoided.

Play at first more in the key of C, as that illustrates the principles better and in some respects more difficult than a key or scale interspersed with black keys, from which the fingers can slip down, to make headway.

The principle in point is: "To get the benefit of the key's retort!" To effect this it is necessary to adhere to the keys, lightly weighing upon them to utilize the springiness of the key, which, as every player knows, rises of itself. There must be consequently little, if any, disconnecting of the fingers from the keys, whether in the repetition of the same keys or the playing of octaves in scales, arpeggios, or the two mixed. In such passages, moving to right or left, the same adhesiveness can be secured by a good legato, because, though the hand shifts, the push from the key (hardly perceptible, yet efficient) is the same.

It may be well to begin with repeated octaves, say, by twelve (in triplets), sixteen (by duplets), twentyfour, or thirty-two on the same key, then continuing to the next, chromatically, throughout the keyboard, keyboard and its richer tone-production often serve or nearly. A slight to-and-fro movement of thumb and little finger, when repeating the same key (against and away from it) would be of assistance, as the key is allowed greater freedom to rise between the quick successive strokes; yet this to-and-fro movement must be reduced to very little, that too great a gap between the strokes may not prevent the fingers from catching the rebound of the keys. This movement and the light clinging to the keys transfer

activity to the wrist and make it very flexible. There must be, when practicing octaves in this way, a feeling of continued weighing upon the keys, whether the hand remain stationary, hovering over the same position (repeated key), or whether it shift.

In my opinion, the wrist receives a better training hy minute movements, in the direction of rapidity and quick repetition, than by ponderous pounding and forcible blows.

If the hand weighs down on the key at the time this jumps up again, it must get the benefit of the key's rehound. Practice soon reveals the amount of weight to he exerted to be in keeping with the upspring power of the key. This is, of course, very light, but at the moment of actually sounding (pressing down) the key, the weight of the hand may be heavy or light according to the force of tone-production desired, to be immediately followed, however, by a much lighter weight, one in keeping with the power of the rehounding key.

Absolute relaxation of the muscles when playing is a condition at any time and includes the easy inactivity of the unemployed fingers. If these are habitually strained or stiffened (in the vain hope that the effort may help to increase the rapidity of the octaves) they become more or less lame in time. They should therefore hang as loosely as possible, the best proof that relaxation is present in every part of the hand Running through all the scales and renetitions, for daily practice, the player should endeavor to play the octaves faster and faster, but avoiding all rigid effort. In the right hand take the fourth finger on the black keys when ascending, and descending the fifth finger, throughout on both black and white keys. In the left hand do the opposite. This is in accordance with the natural capacity of the hand and the demands of an upward or downward movement. To explain this fully I may say that, when the right hand ascends, it does so with greater ease when the fourth climbs up, the free little finger leading on, with as little weight to drag back as possible, while in going down as much weight as possible should exreversed for the left hand has already been mentioned. piano-exercise books published, but I am convinced that its efficiency must have been discovered by many of our distinguished pianists. At all events, I have used it with all my pupils, even the less advanced, with the best results. The circumstance that the hands, when playing simultaneously, have to employ two different fingerings offers no difficulty. This is quickly learned, as it is easier for each hand to play in a way that is natural to it.

I may close this article by saying that the capacity of the hand should be the highest guide in the invention of fingering, and not tradition! In former times, with the smaller compass of older pianos, harpsichords, and clavichords, and the closer style of playing within narrower limits, the reaching of fingers from key to key was almost the only consideration or aim, while with our pedal, and even without it, the reaching falls away to fully one-half the extent by making use of the more rapid removal of hand or fingers from place to place.

Naturally, with our much widened range of tones, comprising over seven octaves and a half, and our style of playing, approaching the orchestral, whether in broader, grander phases or the most delicate painting of tone-color, fingerings and methods have to be resorted to very different from those used in the fugal compositions of the Bach period, and even in these the modern manner of manipulating the pianoto heighten the effect, better emphasize detail, and improve in many ways the rendering of older master-

It is since Beethoven, and principally through the genius of that great composer, that these things have been more fully comprehended and revealed.

ONE thing is forever good; that one thing is success.

#### REFLECTIONS FOR TEACHERS AND STUDENTS

BY LOUIS ARTHUR RUSSELL.

PROFESSIONAL ETHICS.

MUSICIANS are a supersensitive class of people, and are not easily satisfied with their work if it have not proved itself reaching and resulting in something of glow of response from the heart of the listener. It may almost be said that never does a musician fail to endeavor to reach his best results, and this makes his work always honest. This should always be taken into account hy the critic, and, if this critic be also a music-worker, he will need only to look into his own heart to realize "how it feels" to have his work anpreciated in its full worth, first of all, and from this starting-point study the shortcomings.

The most exalted of the profession are at best upon dangerous ground; public favor is fickle, a desire for new things prevails in America, and the highest reputation will not always save a public servant from being "put away" for a new idol. Why, then, shall not all who believe in the divinity of our art-work in its spirit, granting all honest due to whomsoever is deserving, remembering our own shortcomings as we judge the efforts and results of others? The true musician repudiates the idea that to be a musician one must forget that he should be a gentleman. Tittle-tattle, malice, jealousy, etc., are not to be found in any legitimate musical creed, and they are entirely unnessary in the musical life; hut generosity. a spirit of fraternity, a willingness to believe in the truth and importance of other than one's own interests, and a frankness which will permit one's admitting the fact, all of these are virtues which will find a fitting place of abode in the temple of music. The spirits who are working in truth will surely survive and do their work till called to sing their "Swan's

Those who are attempting to thwart them will some day find shame their only consort; for, as they breed the spirit of personal jealousies and animosities between these zealous art-workers, they will finally find their offspring nagging at their own heels and ringing their own invectives into their ears.

If one excel another, the world knows it, and the refusal of one's inferiors to acknowledge it only brings them into public contempt. Though we may not annihilate a sturdy worker, we can torture him; but what is gained by the torturer? Such a tried spirit will only prove himself the stronger by the victory he surely wins over such ill-conditioned enmity. When the profession will take this stand, there will come a sublime condition of artistic impulse. which will so far transcend the present feeling as to prove a very exaltation, and to utterly cast out of public importance the existing narrowness in musical life, replacing it with a real art-feeling, which will prove a source of happiness to amateur and profesonal alike and to the latter a legitimate profit.

There is no room for professional animosities; when legitimate musical enterprises are assailed by the press or by individuals, the profession as a whole is insulted, and the outrage should be resented by everyone, for all stand upon similar ground. No reputable musician can afford to drop down from the dignity belonging to him, to speak ill of his fellows, and the day is rapidly dawning when such a breach of manhood will be resented by all who count manliness a living virtue.

The personal equation is the most important factor in all forms of human activity. Modest knowledge may fail, while enthusiastic ignorance succeeds. Personal force or enthusiasm wins whether it is displayed by a genius or a quack; it is generally the quaek's total capital, and he succeeds on it. Is it not well to take a hint, even from a quack, now and thon?-W. Francis Gates.

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It is by means of the simple things that we learn the greater. Von Buelow.

THERE is an old proverb, "Do nothing too much," which contains an apt injunction to Americans. Even in their summer recreations Americans use too much energy. There is a limit to the physical exertion one can comfortably make in the heated season of the year, and there is also a limit to the amount of nerveforce that can be expended and not bring about ill results. The summer months offer a good time for the average teacher to repair the waste of physical and nerve- force which is inseparable from the work of the musical season. Then let the teacher see to it that he frees himself from hard work even in pursuit of pleasure. He can no more afford to use his energies in amusing himself than he can do to the extent of overwork in his professional life.

Tux newer athletic science lays great stress on building up strength through relaxation, which, however, is a term much misunderstood. It does not mean inertia, but a perfect repose. When Stonewall Jackson was taking his men on those forced marches that so astonished his Federal opponents, he would not allow them, when a halt was called, to sit on clergyman, the typical physician, and the typical fences or loll around in groups; he made them lie felices or 1011 around in groups; in most from the friend down, and "rest all over." The Arabo of the Arican for the friend and then accompanies and their relatives and friends, and the institutions giving the commencements, may each down, and less an over the description of the description and then accentuates and enlarges them as time brings of relaxing the voluntary muscles and by means of maturity. Thus, the minister must have a good philothis restore their strength after an exhausting march sophic mind, and a heart easily roused to sympathy in the heat of the desert. The thought drawn from this Illustration is that, when one is resting he ought to rest all over, and to make it a part of his voluntary effort that he does rest. Let relaxation and repose be a means for bullding up strength during the summer months

SEVERAL of our friends have sent us copies of their a positive frenzy for victory, local papers in which the work of the past musical local papers in which was been reviewed with the a mind of the most mercurial alertness, and a heart season in the community me over retrieve a first she hope of finding suggestion for the season to begin as sensitive to emotions of all known varieties as tion being carefully weighed in the selection and preis a lew montant, there is no experience of a city look over cian, must be at once as far-darting, to make a word

the amount, and that is always impressive. If the impeccable as that of a clergyman. members of a community find out that a considerable they retain the impression of a concert one week, an organ recital some weeks later, and an occasional

We have before urged that at least one musician ber who are interested in music as amateurs. It will pay in every way. Try it for a year. Business men pay for space in the daily newspapers. Musicians can get the space for their advertising if they will fill it with interesting news and comment. The fact is our suggestion is simply a plain business one, with does the work

Not the least singular characteristic of music is the contrast between its scientific basis and the intangibility of its substance. Founded on strict mathematical ratios, it is at once the most exact of sciences and the most indefinite of the arts. It is not too much to say that the laws of music govern the universe. Music is the lowest round of a ladder which reaches to the ultimate facts of existence, for these, so far as we know, are composed of varying rates of vibration. The lowest rates of vibration are heard as sound. With increasing rapidity sound passes into heat, then into light, chemical affinity, electricity, and it is surmised-into ether. Even the physical basis of life is supposed to be a form of vibration.

Science has begun to turn to music for aid. The well-known phenomenon of sympathetic vibration, perhaps most familiarly exemplified by the effect of been utilized by Marconi in his wireless telegraphic apparatus. In order to secure secrecy of messages each transmitter and its corresponding receiver is syntonized; that is, tuned to the same rate of vibration. Those tuned to different rates have no influence upon each other. Keely, the inventor of the motor which he claimed to disengage by means of sympadrawn across a tuning fork. His death unfortunately

WE may ask ourselves what are some of the valuable by products which music study leaves in the character. An easy and omnipresent illustration of the existence of by-products, a term borrowed from chemical science, may be had by noting the typical lawyer. Each of these learned professions, in the perceptive mind, and a cordial, warm, animal vitality that may give cheerfulness and geniality and hope. The lawyer, on the contrary, would be positively incapacitated by these qualities; and he must, above everything else, possess a mind as keen as a scimitar for the dissecting of idens, and a heart aglow with the

The candidate for the profession of music must have admit of improvement. And resume of the work is not these qualities, he must possess or acquire a preparation.

done is always useful, since it makes a statement of masterly self-control, both intellectual and moral, as

Thus we will naturally discover that musicians amount of public and semipublic work in music has attain as good by products from their art, and inbeen done, they will feel more interest in it than if sensibly incrusted upon their characters, from long musical habitude, first a mind, quick to the verge of the unsteady and the erratic, feelings ready to rush like liquid lava into any channel, a personal refine ment of manner and body which renders their pleasin each town that supports a newspaper make it a ures peculiarly keen and vivid, a vibratile habit of point to interest the editor sufficiently to secure space soul which makes them prompt to respond to all deonce a week for a propaganda of the interests of the mands upon sympathy, and an ambition for the love members of the musical profession and the large num- and praise of their fellows which acts upon them like a continual spur of fire. All these qualities rank among the best and most amiable of human traits.

No high-minded musician need blush for his colleagues; for they are men remarkable for these qualities, and the development of them to higher and higher potency as life goes on is a necessary conthe advantages strongly in favor of the teacher who comitant of the pursuit of music. The real musician is more likely than men in other callings to be intense, and quick to be easily changed in emotional temperature from hot to cold and vice versa, to be roused to pity or detestation instantly, to have delicate, soft manners, and sensitiveness to pleasure, and yet to be compact with ambition.

> THE sphere of usefulness of THE ETUDE may be considerably widened by a larger appreciation on the part of musicians and teachers of the chief aim and tendency of its articles

While the primary objects of a musical magazine of this nature are to furnish food and stimulus for thought in the form of advice, instruction and suggestion, and to afford a medium for the interchange of views and opinions, nevertheless a still higher and wider view may be taken of the articles printed in these columns. A larger majority of these seek to the so-called "loud" or damper pedal of the piano, has provide for the musician and teacher support and material for argument in behalf of his chosen profession. If a general sentiment in favor of music and music-study is to be created, the efforts of the working musician must largely be relied upon for the accomplishment of that end.

Into this task the musician should throw himself which bore his name, produced an enormous force, with enthusiasm, seeking and making use of all the material for argument and exhortation at his comthetic vibration. This he awakened by a violin-bow mand. The laity must, by all possible means, be left his claims unproved. It still remains uncertain brought to a conviction of the manifold advantages stimulated to an interest in music in general and whether he was a charlatan or a scientist ahead of and profit to be gained from music-study. Moreover, one's professional brethren must be incited to renewed interest and increased efforts.

> THE numerous commencement events of the past month naturally impel us to a consideration of what may be demonstrated by the programs of these affairs. It is possible that the general public, the participants have a different view of the matter.

The general public is inclined to view the average with moral maladies; the physician must have a good if it be not interested in one or more of the particle pants, is inclined to judge harshly of the standard of performance.

To the participant the commencement is a momentous event, long and eagerly anticipated and serious in its realization

cold fire of a love of impartial justice, or, failing this,
a positive frenzy for victors program has been planned and considered long in terested in the massess progress or a cuty look over the ground carefully they will find places that will from Homer, as the bow of Apollo, and as fervid as is the fruition of their labors and in some sense as the forze of Rephastes. And any desired as is the fruition of their labors and in some sense as in the forze of Rephastes. the ground carefully large will the processor for progress is admit of improvement. The lesson for progress is the forge of Hephæstos. And yet, in direct antagodemonstration of the efficiency of their training and demonstration of the efficiency of their training and

# PRACTICAL POINTS PRACTICAL TEAGHERS

THE MASON TWO-FINGER EXERCISE. PERLEE V. JERVIS.

A CORRESPONDENT asks if I think the Mason twofinger exercise develops a sufficiently high action for piano-playing, to which I would reply, yes. There was a time when I believed in a high finger-action, but years of experience have taught me that the hammer-stroke of the finger that follows a high lift frequently engenders muscular rigidity and almost invariably results in a hard, unsympathetic, and "wooden" tone. Hence in my own playing and teaching I have been getting further and further away from a pure finger-stroke and rarely, if ever, use it in running work, unaccompanied by a greater or less degree of finger-flexion.

In rapid passage-work, runs or arpeggios, a beautiful quality of tone as well as perfect clearness results from a slight flexion of the finger-tips toward the palm of the hand. It is this musical, pearly tone that I try to develop in the playing of my pupils. And I find that as a means to this end the Mason exercise is invaluable. What is necessary in playing is quickness of up-action, not height; but, if you want the latter, the slow form of the Mason exercise can be made to develop it as well as any other exercise that I know of.

#### MUSICAL PARALLAX

J. S. VAN CLEVE.

Do you know what a parallax is? Well, let me try to define it to you. Suppose that you look at a certain tree. You get a notion of its appearance, its position relative to other objects. Now walk a hundred yards farther north, and look at the same tree. At once, there is both a new appearance of the tree itself, and a different attitude of it in reference to the group of objects among which you see it. The tree will seem to have changed its place, when in reality you have altered your relation to it. This apparent change of place in an object when the position of the observer is changed is what we call parallax. It is of the utmost value to the astronomer. It is by means of it that he is able to measure the approximate distance of the so-called fixed stars. When observed at one time in the year a particular star will occupy a certain place in the star-pattern of the sky; when observed six months later, while the earth has rolled to a place one hundred and eighty-five million miles away from its former position, the star seems to have changed, and by measuring the tiny angle thus formed the mathematician can ascertain the distance of the star.

How does this scientific device find any analogy in music? Very clearly. There is such a thing as mental parallax quite as real as the physical parallax. You learn a piece of music; you think you know all about it; but you go to a concert or a recital, hear it played by some gifted genius, and you come away ecstatic, abashed, confused, in a mixed condition of wonder, bewilderment, delight, and discouragement. You have mentally taken the parallax of the piece and learned to your amazement at what distance it is from you in spirit. There was a time when you probably considered a Beethoven sonata dry, dull, and more like an exercise than a piece. Then perhaps the noble, melodious melancholy of the "Moonlight" sonata began to appeal to you, and then possibly the "Appassionata," or the sonata, Op. 110.

Surely everyone who has earnestly pursued music for ten years or more has had more than once the experience which might accurately be described as receiving a revelation. Do these changes of opinion, these enlargements of art and lowerings of self dis-

THE ETUDE hearten you so that you prefer not to experience them? Then you are like a child who would rather think of the fixed stars as petty lamps for our world, and not know them to be suns.

#### NOWADAYS.

MADAME A. PUPIN How much superior the style of teaching is nowadays to what it was thirty or more years ago!

Formerly the teacher "gave pieces" and listened with complacency while the pupil executed (murdered) them; now the teacher trains the hands and fingers preparatory to giving pieces. Formerly the teacher spent most of the lesson-hour hearing the pupil blunder through page after page of a piece, and finished the lesson by saying: "Now practice this well for the next lesson"; now the teacher drills the pupil on a few measures and makes him understand how to practice to secure a good result. Formerly a teacher told the pupil that a rest meant to lift the hand up; now the teacher explains that it means complete silence for the value of the rest. Formerly pupils played as fast as they could, paying no attention to evenness or rhythm; now every good teacher uses a metronome and the pupil must play with equal perfection, slow and fast tempos. Formerly both teacher and pupil ignored dynamic signs and marks of expression; if the pupil asked inconvenient questions, the teacher said they were foreign words and hadn't anything to do with the music; now every self-respecting teacher possesses a pronouncing dictionary of musical terms and makes it a point to explain words and signs to the pupil. Formerly pupils learned scales from a book and played them oth hands together; they went right for about six notes and then came chaos; no wonder pupils detested the scales; now the teacher makes the pupil form the twelve scales from the model of the first, and learn them perfectly with one hand in one octave before trying them in two octaves; pupils get to playing them so easily and beautifully, they just love them, and want to play them for Aunt Julia and Uncle Ned and everybody else that comes in. Formerly teachers gave the same pieces to all their pupils; everybody wanted to learn "The Battle of Prague," "The Maiden's Prayer," or "The Mocking Bird," because that was all the music they ever heard; now, by the wonderful "On Sale" plan, teachers can find different pieces for different pupils and suited to the varied qualifications of each. Formerly there were no musical journals to aid a teacher of inexperience or defective education; nowadays every up-to-date teacher takes THE ETUDE, and waxes confident as she grows in wisdom; and she tries to gct her pupils to take it, too, assuring them that it is worth more than a quarter's music-lessons, not to mention the pages and pages of sheet music. Formerly the solo pianist was heard only in large cities; now enthusiastic teachers and students club together and get some pianist to give a recital in their little town. The farmers and their wives and daughters, for miles around, drive to the hall or church, in all sorts of vehicles, and have to confess that they "hed no idee that a pianny could be made to talk like that." And so the love of music grows and spreads abroad through the earth-to "humanize mankind."

#### VARIETY IN THE ASSIGNMENT OF WORK. DESTON WARE OREM.

In music-teaching too much attention cannot be paid to variety in the selection of working materials. In urging upon the student the value of concentration of thought upon any single point of practice or execution it must not be lost sight of by the teacher that the subjects for this concentration be sufficiently varied to avoid monotony and consequent fatigue. It is a psychological fact that complete concentration upon any one point may be sustained successfully for only a certain limited period. Hence the need for

In the methods of piano-teaching in vogue at present such variety should be easy of attainment. In tion as being of great help in his life-work.

the assignment of the lesson physical exercise, technical work, the etude, the study in rhythm or eartraining, the classic piece, and the modern piece should all have their proper place and due proportion, only a single point or limited portion of each, perhaps, but nevertheless sufficient to insure abun dant variety.

In the selection of physical exercises and technical work all points of muscular activity and execution should be covered in due proportion, but with due regard to the individual needs of each pupil.

In the selection of studies much discriminating care is demanded; the field is wide and is being constantly added to. The tendency nowadays is toward condensing this material as far as possible It is not necessary, for instance, because a single book of any opus may be valuable or contain some studies of value, to force a pupil through the entire opus, as was formerly the custom in some quarters.

In the selections of pieces both classic and modern the same attention to variety should be paid, the best and most characteristic works of each composer being sought out and used.

#### THE MUSICIAN'S BUSINESS TRAINING.

J. FRANCIS COOKE.

To AT least five causes may be attributed the gen eral lack of business methods among musicians,-the most important of them being the false idea that business is simply a set of customs calculated unfairly to deprive honest people of their due by shrewd machinations barely within the limit of honesty. The others are an unnecessary distaste for accounts or clerical details, a lack of specific business education, an ignorance of the advantages to be derived from business methods, and the prejudice bred by the traditional bohemian looseness that has ofttimes in the past been the bane of many a talented person. The present writer refers to conditions as he sees them. It is the height of impudent effrontery for any professional man to contend that his calling is more important than that of any other vocation, artistic, scientific, or commercial. Business is the backbone of social civilization, and in its true sense means no more or less to the musician than a negotiation of the products of his talent, genius, and industry for a just compensation.

He is frequently without commercial training of any kind whatever. To say nothing of any technical ignorance of business laws relating to commercial paper, contracts, and book-keeping, he is often similarly unfamiliar with the ordinary business customs relating to professional obligations, competency, punctuality, liberal methods, and the various other ethical elements of a broad business policy.

He has yet to learn that only by a careful atten tion to accounts, the presentation and prompt col lection of bills, the immediate return of a receinted statement can he ever hope to be free from the dis turbing consciousness of neglect. He may well open his eyes and see in the success of many merchants the true road to his own ideal. He might learn that in all lines of endeavor the present-day business man finds competition so keen that he is forced to conduct business upon principles sufficiently liberal to protect him from falling behind his associates.

A great teacher is great only because his pupils receive more from his instruction than they could get from his rivals. If by means of system and business regularity he is able to make their work more progressive, his own work is more valuable to them. System is simply a part of Nature's colossal scheme. and system is the mainspring of business. It is impossible to estimate what would have been the result if the thoughtless Poc had had the business regularity of Longfellow, Whittier, or Browning. But it is safe to assert that the musician who apes the unbusiness like life of the itinerant musician of past years is doing himself a great injustice. Wagner, Brahms, and Beethoven were good business men, notwithstanding their critics, and it behooves the young musician to look seriously upon the business educa-

#### THE MISTAKES OF MUSICIANS AS SEEN BY AN OUTSIDER

BY FRANK H. MARLING.

#### The Intolerance of the Music-Teacher

EVERY month the columns of THE ETUDE contain articles on a variety of subjects connected with music, and these articles, with rare exceptions, are written by persons who have adopted music as a profession and who are, by reason of this fact, thoroughly qualifled to discuss matters concerning the music-life. While this is as it should be, it may be interesting and not without value to the professional readers of THE ETUDE to hear from time to time the voice of an despising or abusing his opponent, a resource, not of entire outsider-a non-professional; and in this way to learn how some phases of the musician's life and character impress one who looks at them from the coils like a boomerang, with added force on the head outside world. There is always something to be of the aggressor. Do we not naturally think less of gained by getting a new point of view, and those who a man who talks as if the sum of human knowledge are absorbed in the teaching or study of music as on a particular theme were concentrated in him, and a daily occupation should surely be helped by the do not our sympathies go out, spontaneously as a friendly criticism of men and women who are removed rule, toward those who are so unreasonably attacked? from the difficulties and temptations which beset a musician's career, and on that account are in a posi- musician's character is effected by this prejudiced and tion to judge them dispassionately,

one feature of the average musician's character, which ality, developed on the various sides of his nature. is so common, that it may be fairly called a typical one. Possibly some professional will be surprised to hear that the narrowness and intolerance of the average music-teacher is spoken of among non-professional people, as a notorious fact, and nerhans no weekness or defect has done more to injure the craft than this

This statement refers especially to the treatment extended by the teachers of the various methods and technic in the different departments of the art toward those who differ from them in their theories and practice. There are no more burning questions in the profession than these: What is the best method of teaching this or that branch of the art? How can the voice be trained to produce the best results? How can correct pianoforte technic be most quickly attained? How shall the instructor on any instrument or the teacher of harmony, composition, and kindred subjects proceed with a pupil? It cannot be denied that the old proverb "who shall decide when doctors disagree?" applies with special force to the situation in the musical world. When professional men and women who, as regards these questions, appear to be equally able and honest and who have put years of patient study and practical experience into their work, differ so radically as they do about the best methods, and, in many cases, even the fundamental principles of teaching, it is certainly puzzling to the sincere inquirer after truth to know where it lies.

Surely under these circumstances it is becoming to the advocate of any special form or method to say something like this to his prospective pupil: "I prefer my own way. It has done much for me, and I believe in it thoroughly, and feel confident it will produce good results. I refuse, however, to denounce other systems which differ from mine. Some seem to have been helped by them, and I do not wish to criticise them." Do we often hear of this fair-minded and dignified attitude as being taken by musicians?

Very rarely, I fear; on the contrary, it seems to be the cardinal article of faith of the average champion of any particular form of musical instruction, that, through all the ages, there "has been, is now, and ever shall be" only one way of reaching a desired result, and that is by his particular way. Persons of this mind think that no one can possibly get into the mind this tast no one an example of musical heaven of "artistic excellence" except by the always see things as their neighbors do; but who are nical training. They bow down and worship their method of imparting knowledge to the entire exclusion of all others. In their eyes not only is their way the best way, it is the only way. And so they describe the teachers of all values of the teachers of all values of the teachers of th

wicked individuals. The systems of these unfortunate beings are not only wrong, but inexcusably and absurdly wrong, without an atom of sense to commend them and plainly contrary to the laws of Nature. This is not an exaggerated statement of the case,

as many who are familiar with the facts will testify. It is, in fact, a very unusual thing to get a charitable and fair judgment of a musician from another who employs a different method, especially if they both be in the same town or city. It seems strange that these musicians fail to recognize the injury they do to themselves by such violent denunciation of others. Nothing is more characteristic of a gentleman than courtesy and fair play to an opponent. He will maintain his own side, but he will not belittle himself by strong, but of petty and ignoble, minds. Any abuse, therefore, that is heaped on an opponent's head re-

And then, again, what a bad influence upon the one-sided habit of mindl He should certainly he a The present writer wishes, therefore, to touch on person of judgment and poise, a well-rounded person-But this inability to comprehend the point of view of those who differ from him is a sign, not of power. tors and lawyers have always entertained the highest respect for their opponents' arguments. Our own Abraham Lincoln, who won nearly every law-case he took, is said to have ascribed his success to the fact that he always studied the other side, as thoroughly if not more so, than his own. In what marked contrast with this is the flippant disrespect with which musicians dismiss from consideration, even without examination, the claims and contentions put forth by those who espouse a different view. In every-day life as well as in courts of law we have all seen that those who have used these tactics meet ultimately with discomfiture and defcat.

For many years, the world has heard of that awful thing the odium theologicum, the terrible stigma attached to those who have the temerity to differ from the orthodox theological belief, but, in the present writer's opinion, the originator of the phrase was unacquainted with music, for he would certainly have coined another and more dreadful one, odium musicianum, so far does the latter excel the former in its suggestion of the most virulent form of obloquy. Enough has been said to prove that this attitude

on the musician's part is entirely wrong and that the professional will lose nothing by admitting, as we have learned to do in other departments of the world's work, that there is often more than one way of attaining a desired goal, and that excellent artists have been turned out by widely differing methods. This will, of course, be treated as rank heresy by many expounders of special ideas, but does it not meet the facts, and satisfy our common-sense? Let us not be afraid to know and face the truth squarely in these matters. I would therefore put in a plea for more musical toleration among musicians, more willingness to recognize good work wherever it be found, and the cultivation of respect for the opinions of the fellowmembers of the guild though they may be at the opposite pole from ours. Doubtless there are impostors, eharlatans, and incompetent persons in the professions, and these should be exposed when necessary, But there is room for greater charity toward the honest and worthy memhers of the craft, who cannot just as sincere and earnest in their beliefs as those who differ from them.

POPULAR, otherwise uninstructed, delight in muthe best way, it is use ones way.

the teachers of all other methods as fools, cranks,
the simplest forms of it, as a child does to the shortsical composition, as in all else, naturally turns to

#### ANALYSIS OF GRIEG'S BERCEUSE, OP 38, NO. 1.1

BY EDWARD BAXTER PERRY,

ONE of Grieg's most charming lyrics is this thoroughly unique and characteristic Cradle Song. This has always been a most attractive and facilely treated subject for piano-compositions, on account of the way in which it lends itself to realistic handling.

The general plan of these compositions is always substantially the same: a simple, swinging accompaniment in the left hand, symbolizing the rocking cradle, and a soft, soothing melody in the right, more or less elaborately ornamented, suggesting the song of the nurse or mother lulling the child to rest. An almost infinite variety of effect is possible, how-

ever, within these seemingly narrow limits, dependent upon the differing ability and personality of the composer, the diversity in melodic and harmonic coloring, and especially upon the environment and conditions conceived of by the writer as the setting or background of the picture. The range of legitimate suggestion in this regard by means of such works is as broad as that of human experience itself. For instance, the child imagined may be the idolized prince of a royal line, rocked in a golden eradle with a jeweled crown embossed upon its satin canopy, and guarded by the loyalty, the hopes and pride of a mighty nation; or it may be the sickly offspring of want and suffering, doomed from its hirth to sorrow and struggle and disappointment, to a crown of toil and a heritage of tears; or perhaps it may be a fairy changeling, stolen by Titania in some wayward caprice, rocked to sleep in a lily-cup upon crystal waves, or watching, with large wondering human eyes, the pranks of the torest elves as they trace with swiftly circling feet their magic rings upon the moss, or waken the morning-glories upon the lawn with a

The lullaby song of the mother may thrill with the sweet content and rapturous joy of a life of love and brightness but just begun, and seemingly endless in its forward vista of ever new and ever glad surprises. Her fancies may be winged by hope and happiness to airy flights in which no sky-piercing height seems impossible; or her voice may vibrate with the songs of a broken-hearted widow, who guards the little sleeper in an agony of loving fear, as the last treasure saved from the wreck of her world. As the smallest plot of garden ground possesses the capacity to receive and develop the germs of the most diverse forms of vegetation, from the violet to the oak, from the fragrant rose to the deadly poppy, so these modest little musical forms are replete with an almost boundless potentiality of suggestion.

In the case of this particular work by Grieg, the child portrayed is no delicate rose-tinted girl-baby, downily cushioned upon silken pillows, peeping timidly from a drift of dainty laces like the first crocuses from the feathery snow of April, but the lusty son of a Viking stock, with the blood of a sturdy race of fighters coursing red through his veins, and with a will and a voice of his own, cradled in the hollow trunk of a pine or the hide-lashed hlade-bones of the elk, wrapped in the skin of wolf or bear, and lulled to sleep by the rough, but kindly, crooning of a peasant nurse. May we not fancy the refrain of her song somewhat after the fashion of the following lines:

"Oh hush thee, my baby; The time will soon come When thy rest will be broken By trumpet and drum. When the bows will he hent, The blades will be red And the beacon of battle Will blaze overhead. Then hush thee my baby, Take rest while you may For strife comes with manhood As waking with day."

See music on opposite page

## Wocal Department Conducted by

H.W. GREENE

METHOD.

winter and asked to have his voice tried. The teacher tested the voice, found it quite promising, and so informed

him. The following dialogue then took place: Young Man .- "Will it pay me to have my voice

cultivated? Teacher .- "That depends more upon you than it does upon the voice."

Young Man .- "I thought you said my voice was

Teacher .- "So I did, hut it doesn't follow that you will have the courage and patience to face difficulties and work them out, which is what must be done with any voice to redeem the promise there is in it."

Young Man .- "Oh, well! I'll work all right. I just love music, and my folks tell me they would rather hear me sing than some professionals that come

Teacher .- "Possibly your folks are prejudiced a little. Have you sung much in public?" Young Man .- "Yes, sir; I sang the tenor part in

'Queen Esther' and I sing in the choir." Teacher .- "Then you can read music."

Young Man .- "No, but my sister is the organist, and she plays the music over and over for me until I will give you some idea of what they think of me in reply. the church" (hands it to teacher).

Teacher reads as follows:

To Whom it May Concern

The bearer of this, Mr. Willie Williams, is one of the brightest young lambs in our flock. It is with deep concern that we come to the parting of the ways, knowing the temptations in large cities which so often are the undoing of country boys. He has sung the tenor in our chorus choir and occasionally sustains a solo part with credit. He is going to the city to expend a sum of money which was left him by a relative for the furtherance of his singing. We all hope he will return to us soon, greatly strengthened in voice and

REV. J. W. THOMASSON, Pastor of Icy Mountain

Teacher.-"This letter tells me you have had a sum of money left to you which you have decided to expend in voice-culture. Will you give me some idea of your plans?"

Young Man .- "There was a lady from the city who ought to have my voice taught, for tenor voices were in money. scarce, and good ones like mine were paid as high as five or six hundred dollars a year for singing in church. I had this money left to me; so have come down to find out about it."

Teacher .- "Do you expect to hoard in the city?" Young Man .- "Yes, sir; and I would like to know how much my lessons will cost to stay right on and finish, so as to plan for my boarding money."

Teacher .- "Then you expect to stay until you

Young Man .- "One hundred and fifty dollars, sir." Teacher .- (After recovering from his surprise) "I am afraid, my young friend, you have not money enough to carry out your plans."

Young Man .- "But the lady who was there last summer said there were teachers in New York who could finish me up in three months."

A YOUNG man walked into a Teacher .- "That may be true, but I have not a THE HURRY UP New York vocal studio last great deal of confidence in the quick 'finishing up' process, and would advise you to talk the matter up at home and plan for a longer stay or not enter upon the study at all"

(Exit Willie)

Of course, this was an exceptional case. People are not, as a rule, so deficient in knowledge of the requirements and conditions of study; but it points to the fact that teachers who may mean well fail to take into account the narrow views and limited understanding of those not accustomed to think in their grooves. It is prohable that they would appear quite as ridiculous as their own victims if they were making inquiries with the points of advantage reversed. The essential idea of music has not yet taken a strong hold upon the masses. It will he many years before ear-worship is changed into thought-worship hy the American music-lover as a whole. But to return to our mutton: the "Hurry-up Method" never was better illustrated than by the following circumstance, the truth of which we can vouch for.

"Good morning," said a young man to the director of a large and well-known conservatory of music in the Middle West. He had an air of husiness and spo cash ahout him that looked promising for the school. Here was a new pupil and a man of force; so a get it right. I have a letter from our pastor which cordial, but anticipatory, "Good morning" was the

"I wish to play the church-organ and to learn it right away.'

"How much can you play now?"

"Not any; that is just why I am here." "Then I presume you play the piano?"

"Not at all."

"Don't you know anything about music?" "I don't know a note from a doughnut, hut I came here to learn it, and I want to know how long it

The Herr Director concealed his surprise, and asked the young man how long he expected it would take. The prospective organist said: "Well, I suppose to do it up fine I ought to spend a month or six weeks."

"And what is your hurry?" was the next question. "They have bought a new organ at one of the churches in our town, and are after an organist; and as there is a little money in it I applied for the position and was accepted. The committee have given me two months to get ready in."

The "Hurry-Up Method" is advertised all along the line of musical study. We read of "The Lightning Method of Piano-Playing," "Piano taught in twelve lessons," "Singing in three months," etc., etc., all of boarded up our way last summer; and she said I which can be justified only on the score that it pays

Does it pay in music? Yes, in one way. It more clearly defines the line hetween the art and its empty imitations. In other respects it is a misfortune, as it closs the wheels of progress and lends to impressionable minds an idea of the superficiality of music, and to the more thoughtful gives rise to the question as to its value as a worthy pursuit. To correct these false impressions is the duty of every teacher. It were far better to discourage the study of music than finish? How much money have you set apart for the to foster the fallacy that anything worth while can result from a purposeless or insincere contact with it. This leads us to a view of musical activity which is comparatively new, hut which is increasing in influ- to a painting, gives it a strong claim to our respect cnce and power with great rapidity. I refer to the and our study. so-called Mechanical Playing Instruments.

When these inventions were first brought to notice musicians stood clearly on the defensive; they were associated with the street crank music machines, and then, there, sing, wing, ring, spring, fling, run, sun,

those monstrosities which are to he found in German Rathskellers, which owe their transient activity and noisiness to springs and weights. However, it was soon realized that there was a difference. As the instruments were developed new possibilities were revealed, and they began to take their place in the legitimate art-field. They are almost limitless in the matter of technic imitation, and the principal objection to their use, the limitations in shading and expression, are vielding to man's inventive skill: clearly these instruments have a place in the great musical fabric, and we need not search deeply to realize their

There is no music so difficult or well constructed but appears in the mechanical repertory, and thus do many who would otherwise he shut out from an intimate acquaintance with music of the better sort find an increasing pleasure in hearing it. Another advantage lies in its durability; one may repeat it as often and as many times as taste or euriosity prompts him. In short, we arrive hy this means and at once at the fullest fruition of the "Hurry-Up Method," avoiding all of the dangers of loose and hasty preparations, and enjoying promptly some of music's most exalted strains. Is not this an improvement on the wretched apology for art which emanates from the teaching "Shylocks" who hold out false hopes of quick re sults? There is much to be said on this subject, and it is only just to approve of the great change in this particular in recent years. To present to the student's mind the immeasurable depth of musical thought is to dignify it and increase the veneration with which he approaches it.

Or the six fundamental lines THE DOCTRINE of parallel development along OF VOWELS. which the human voice pro ceeds, one of the most impor-

tant is that of vowels. In the treatment of these pure vocal sounds there is a divergence of opinion. The bel canto singing of the world has been learned from Italy, and it is not strange that the views of the whole civilized world should have been colored, or at least tinged, by the qualities of that language

The Italian language owes some of its far-famed smoothness and euphony to the fact that it has but six recognized vowel-sounds, with possibly two slight modifications of them. Thus, the task of the singer is simplified. The English language has all of the vowels of the Italian, plus at least as many more narrow or modified vowels. To illustrate and define this matter take the following list of words: Me, may, not, note, saw, sue. These are the six large or open yowels: now the narrow: Fair, men, sing, sun, look: and the diphthones are: Night, joy, now, with ve and we, as reversed diphthongs. These are some what modified and blended, by various speakers, but are the essential elements of the language. Despite the fact that the usages of some artists violate the principle, and despite the fact that many teachers systematically antagonize it. I am decidedly and strenuously of the oninion that the true law of the singing voice is to utter the word of the text, pre cisely the same when in singing as in speaking.

No one of the European languages commonly used in singing is seemingly so ill-adapted to the voice as the English, yet this is only a seeming unfitness. The fact that nearly all the people who have taken up singing as a profession for centuries past came from Italy, France, or Germany, or some of their cognate nations, while the English and Americans were occupying themselves chiefly with political and industrial development, has caused the real beauty and value of this magnificent tongue to be ignored and overlooked. That our language is peculiarly rich in those narrow intermediate vowels which give fine shadings of tone, as the mixed tints give expression

Just look at random at a few of the beautiful words which our lyric poets employ, the vowel backhone of which is of the narrow variety: Fair, when, nut, done, look, book, brook, hook, would, should, could, stood, and a thousand others.

It is often told to atudents that these vowels give distorted a little and made broad. This is the notion spontaneously, and flowing out as if a gushing fountain were at work and could not be suppressed, while all the beautiful words of the poet float upon the surface of the stream, like leaves and flowers .- J. S. Van Cleve.

WHY should singers be com-BREATHING. pelled to learn breath-control? What is the difference between ordinary breathing and that which is used by singers? Why is it that some teachers insist so much on correct breathing? These questions have all been asked me in the course of my experience as a teacher. They are merely different

forms of the same question

Breathing la one of the few things we do not have to learn to do ln order to live. Ordinary breathing is perfectly natural, and people can follow their vocations in life without paying any attention to the manner in which they breathe. To be sure, a person's capacity for breathing can be much increased by practice, and in so doing his chest-expansion will be much greater and his health improved. And vet this will all come under the head of ordinary breathing as distinct from the breathing required of a

#### ORDINARY BREATHING.

In ordinary breathing the movements of the body follow along what are called "lines of least resistance": i.e., the abdomen expands considerably more than the chest and ribs, because it is less of an effort for the diaphragm to descend and force ont the comparatively soft tissues of the abdomen than it is to lift the breast-bone, flex the muscles across the ehest, and bend outward the ribs-all of which occurs when the chest expands. The reader must understand that I refer to people whose clothing is sufficiently loose to allow the expansion of the abdomen. It is possible to have the clothes about the waist so tight that it is easier to expand the chest than to stretch the clothing. In ordinary breathing, if a moderate amount of breath be taken, most of the motion is in the abdomen, but If the quantity of breath be lncreased so as completely to fill the lungs, the ehest will rise and the ribs expand. In ordinary breathing all the effort is made in taking in the hreath. The larger the quantity inhaled, the greater the muscular effort. Then, by merely "letting go," the natural contraction of the muscles will expel the air

#### CONTROL OF BREATH FOR SINGING.

Now, while ordinary breathing is perfectly natural. the control of the hreath in singing is not, but has to be acquired by long practice. It is not necessary for a person, when talking, to pay any attention to breath-control, because he is constantly and rapidly articulating consonants which mechanically prevent the rapid emission of breath, while the vowels are so short as to prevent the breath from being wasted. He also talks within a small radius of pitch. using his vocal ligaments in a normal position where they are relatively strong and able to withstand considerable breath-pressure. On the other hand, when he sings, he is forced to prolong the vowels and also have his mouth and throat open much respond to different notes or tones. A mechanical wider so as to cause a larger reverberation of the tone therein, which causes a much greater waste of one note whose vibrations are synchronous with its breath than talking. He is also compelled to sing own. The resonator, however, re-enforces the harover a wide range of pitch, and, when singing at monics of a given note, as well as its fundamental over a name large either extreme of his vocal compass, the vocal ligatione, although their intensity is so much less than ments are forced into abnormal position, in which the tone of the resonator as to be indistinguishable.

What is the untaught and inexperienced singer What is the unsequence of the may another to the ear will determine the presence or ab-

head of "throaty." A beginner can usually produce tones entering into its composition. which I utterly contradict and oppose. There is more power in this manner, but at the expense of nothing more lovely than a full, free voice, uttered quality and also ultimately at the expense of his voice, as no flesh and blood will stand such treatment. Another way of incorrect breath-control is in the region of the soft palate, the back of the tongue, and walls of the throat. When the breath is controlled here, it produces a smothered quality teach (I must admit that, between a "throaty" and

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a "covered" tone, I prefer the latter, as that is not comparatively small. This diminution does not mean harsh); or the hreath may be controlled by the soft any constriction of the throat, which must always be palate in such a way as to send it partially through amply open, regardless of pitch, but is accomplished the nose, thereby producing a nasal quality. As a by the base of the tongue. Unlike the tip, the base rule, when the breath is improperly controlled, it is of the tongue is attached along its under-surface. not by any one way, but usually all the muscles in and its elevation involves a reduction of the resothe region of the larynx and pharynx are more or nator's capacity, and the displacement of a correless contracted in the effort to withstand breath-It is the many different combinations of incorrect hreath-control which are responsible for the many more or less unmusical qualities of tone. In other words, if a singer help the control of his breath in finitesimal from tone to tone; but their effects are his laryux, he alters the quality of the vibrations readily appreciated from register to register. When of his vocal ligaments. If he control it in any part they occur involuntarity, another instrument is added of the musical tube, -i.e., between the top of his to the vocal organ; for the inclosed air in the resolarynx and his lips,-he alters the shape and con- nator, becoming sympathetically vibrant, catches up dition of that musical tuhe, and thus changes the the tone of the vocal cords, and sings with it, in tone-quality. In fact, even a little anxiety regard- unison. ing hreath-control will impart an anxious quality to the tone itself, though, if one could observe the ac-

#### part of the singer's anatomy will cause an unnaturalness of tone, and prevent the free, spontaneous delivery which only can be musical and artistic. How CONTROLLED.

tion of the muscles, the change might be almost im-

But, of course, the breath must be controlled somewhere, else all possibilities of tone are gone. It must therefore be controlled in the body. But how? This question has probably caused more controversy than anything else pertaining to the art of singing; and thus have arisen the various styles of breathing, such as clavicular, intercostal, diaphragmatic, abdominal, etc. No one will find fault with the manner in which a singer controls his breath so long as he controls it in his body, and not in his throat. I say controls It so that he can inhale a reasonable and necessary amount and then exhale as much as may be neces sary without its causing him any fear that the supply will be insufficient for a long phrase and without the tone's being overblown. No true meaning of the word "control" stops short of this, and, if the reader has not solved this problem, I advise him to give his undivided attention to it. It is the vital, crucial point which must be solved-not merely theoretically, but experimentally and practically-before everything else.-Horace P. Dibble.

(Concluded in The ETUDE for August.)

intimate relation to the nicer intrica-VOCALISM. cies of expression. Inclosed masses of air possess the property of sympathetic vibration. According to the

variation in capacity of the inclosing hodies do they resonator of fixed capacity can respond only to the they are very weak and will not at first withstand For the analysis of any given sound it is necessary to have a set of these instruments corresponding to it and its harmonics. The application of one after liable to do unner times curround the muscles which sence of the notes they represent; and the separation

surround the vocal ligaments, thus stiffening them of any sound into its component parts is accomand forcing them to hold hack the hreath, which plished. By this means it is clearly demonstrated prevents their free vibration. This is the cause of that the quality of a sound is dependent upon the the voice a mean and narrow quality unless they are all the harsh qualities of tone which come under the number, pitch, and intensity of the harmonics or over-

The mental passage from the mechanical resonator to the constantly-changing, wonderful device of the Creator, by which his creature man may rise to the transcendental heights of sentiment, is an easy one, Nature's resonator-viz.: the buccal and pharyngeal cavities-is, under normal conditions, constantly adapting its capacity to the re-enforcement of tones of voice which some call "covered," and which many of different pitch. As the pitch ascends, the capacity of the resonator gradually diminishes till it becomes sponding amount of air. The elevation of the hase of the tongue, with ascending pitch, and its depression with descending pitch, are entirely involuntary movements which can only be controlled indirectly by a flexible jaw and open throat. They are in

#### PLACING THE TONE.

With natural, automatic conditions obtaining perceptible. Any effort toward breath-control in that above and below the larynx, the spirit of song or speech will declare itself with inspiring spontaneity; will rejoice with its acoustic counterpart in the unrestricted home prepared for it; and its dual voice will leap forward to the palatal sounding-board, like a thing material. This is the so-called placing of tone, which is dependent upon the conditions governing acoustic re-enforcement. For low tones, the sound-waves impinge well forward on the hard palate just back of the upper, front teeth. As the pitch ascends, the placing gradually goes higher until it reaches the roof of the mouth. Finally it again comes forward, but not directly forward as in the lower tones of the voice; for the sound-waves of the higher tones first strike the roof of the mouth and are then reflected to the teeth. Vocal nomenclature styles these higher tones "covered."

Placing is the great stumbling-block of beginners. Usually they conceive the exact situation for the placing of tones of different pitch; and then attempt to force the tones to those points by local effort. Natural tone-production cannot be forced by local adjustment. Its beautiful mechanism must be allowed to act on the volition of the spirit. The movements concerned in the adjustment of the resonator must occur automatically, without any local sensation other than that caused by the vibration of the correctly-placed tone on the hard palate. Practically the student should avoid the conception Acoustic re-enforcement bears an of high and low placing. The objective point is the front of the hard palate; and be should think every tone (high or low) forward, and accomplish his desire solely by a flexible and decisive opening of the month

> The natural variations in placing, regarded from below upward, are caused by such a progressive decrease in the length of the vertical and antero-posterior diameters of the posterior half of the resonator, as shall so modify the trajectory of the sound-waves that their ultimate point of contact with the hard palate shall be continually elevated, until finally their trajectory is broken at its end, by the introduction of an obtuse angle whose vertex, being in turn elevated and retracted, shall gradually depress the ultimate point of contact till it again reaches the anterior border of the hard palate, or where it was situated when the trajectory of the sound-waves was

at its lowest. Thus, while the placing of the highest vowel-sounds of a language must be cultivated for voice has fallen short of greatness because its posand lowest tones of the voice are identical, their approaches are vastly different. The sound-waves of the low tones come forward by a low line of curvature, and are but slightly focused on the hard palate; but those of the higher tones become more and more sharply focused with ascending pitch, that of the highest being exceedingly concentrated. Placing, as regards ascending pitch, comprises an ascent and then a descent; the first being gradual, and the second rapid. Their proportion, ordinarily, varies from a:b::4:1 to a:b::5:1, according to extent of compass. Placing and acoustic re-enforcement cannot he dissociated, the changes in dimension of the resonator, governing placing, being caused by the conditions imposed on the base of the tongue by the requirements of acoustic re-enforcement. As the hase of the tongue forms the floor of the resonator. obviously its depression or elevation constantly changes, not only the diameters of the throat, but, owing to its posterior position, also the curve of approach of the sound-waves to the hard palate. Freedom of external vowel-formation will rapidly lead to the practical understanding of placing, and

a comparatively simple undertaking. The conditions of acoustic re-enforcement and its consequent determination of the placing of tones show very forcibly wby vowel-forms should not be exaggerated; for by their exaggeration these absolutely essential movements are hampered or altogether prevented. A command of acoustic re-enforcement is the greatest essential to the practical use of the voice: for it is evident that by such re-enforcement of tone increased amplitude is obtained without the expenditure of additional expiratory force. It is the application of this principle that gives rise to the pleasurable sensation experienced by the natural singer. He has obtained a desired end without direct voluntary effort, and feels a justifiable satisfaction in the reflection that he was enabled to do so by reason of mental rather than physical force.

make the equalization of the registers of the voice

#### UNIFORMITY OF VOWEL SOUNDS.

A change in size of the resonator, during the process of re-enforcement, involves a like change in vowel-form. Thus, when tones are acoustically reenforced, vowel-sounds are sung with different forms: large, medium, and small, according as the conditions of pitch require. These variations in vowel-form do not signify geometrical ones; but of dimensions, just as any given form may be of varying size yet retain its exact proportions, as a large-, medium-, or smallsized ellipse.

If the production of vowel-sounds has been interfered with by dragging the consonantal formation, and harnessing the consonantal form to the subsequent vowel-form, neither one can be brought to its fullest perfection. Consonantal and vowel formations should be separate and distinct functions. The result of their confusion is a corruption of the vowelsounds, viz.: destruction of their natural qualities by the exaggeration of harsh, shrill, and unmusical harmonics. If the quality of each bas been so changed, their differences become very marked, even on tones of moderate power; and when additional power is required, almost all musical beauty is lost,

or, at least, incalculably diminished. The index to uniformity of vowel-forms is a com-

mon direction or placing of the sound-waves. The placing at a given pitch should be practically identical for each vowel-sound; and in correct, natural vocalization every vowel-sound can be sung with the same placing, and a smooth, very flattering uniformity of quality. Uniformity can only be attained by association and comparison. The endless singing of solfeggii on a single vowel-sound has its use with the singing-master, for developing flexibility; but is of no value to the voice-builder, and is positively harmful to the untrained voice. The voice that must sing on many vowel-sounds cannot be trained for practical use by the development of but one. It is a very simple argument to advance, that all the

its finished use in song or speech.

To secure uniformity between the vowel-sounds, the form of all must be approximated; and to accomplish this, necessary changes in form should be limited, almost entirely, to the internal, automatic adjustment of the larynx, pharyngeal cavity, and soft palate. It is not necessary for the lips to be protruded for the formation of certain vowel-sounds and retracted for that of others. Anyone who hath eyes to see, and ears to hear, can convince himself. if he chance to give audience and attention to a natural singer, that the most mellifluous, expressive, and, in every way, practical results are obtained without facial contortion.

After uniformity of quality between all the yowelsounds has been attained by the approximation of formation, then opens before the singer the illimitable field of expression in song, and the far reaches of interpretation

#### THE DEVELOPMENT OF INDIVIDUALITY

When the singer has secured automatic breathcontrol, authoritative articulation, uniform vowelformation, and a beautiful gamut of vowel-sounds, then he has reached the dividing-line between the calm of ratiocination and the exacerbations of sentiment, and is equipped for a satisfactory study of the art of singing. Those who have learned that the organ of the Almighty can be attuned but as originally intended; that language, the imperfect invention of inferior man, must be made subservient to harmony, and not allowed to usurp her sphere with manufactured discord; who have rent asunder the veil of vocal mystery, and discovered the divine instrument, may not only scatter the merry pearls of colorature, and ravish audient ears with velvet cadences, but also strike upon its heaven-born strings the spontaneous notes of joy and praise, wake the burst and limpid flow of passion, move it to the rhythmic pulsings of tenderness, and, withal, lend to its voice a tinct of their own souls, and make it the vehicle for spiritual tones forever echoing down the long vistas of self-expression.

Self-expression determines the original artist. The voice-builder can develop a pure and expressive voice; the singing-master can foist his own conceptions on the imitator; but every vocal artist worthy of the name must rely on his own interpretations. Selfculture is the foundation from which rises initiative. Emotionalism may be worked upon, drawn forth, and developed by the singing-master; but emotionalism is a poor substitute for the expression of exalted sentiment and character.

#### TONE COLOR.

A masterful control over the application of acoustic re-enforcement, and an artistic judgment as to the degree or power to be employed for varying sentiments, is the perfection of tone coloring. It is tone-color, with its intricate and subtle variations, which makes the human voice the most beautiful of all instruments. It is that which gives brilliance, gravity, and soul to the voice. It determines the finished artist. The ability to color the voice in sympathy with the words of another depends upon the power of the imagination, which is, in its turn, dependent upon education and culture. When the singer enters the field of interpretation he is thrown on his own resources, upon that which he can get from no teacher of the voice; bis knowledge of the forces which sway feeble humanity to and fro, at will. He must be able to touch the pulse of life accurately, that it may bound at his suggestion.

#### PSYCHIC ELEMENTS.

The creative power of the mind supplies the gaps which experience has left vacant. Imagination, sympathy, and soul go hand in hand. The stronger the power of the imagination, the stronger the sympathy, and the deeper the soul. Sympathy enables the artist to assume, and throw his whole soul into the part of another whose character and action have been predetermined by the imagination. Many a the impressions persons receive.—Apthorp.

sessor lacked sympathy with his impersonations.

Dramatic action is the natural outcome of feeling and, when properly utilized, greatly enhances the effect of the voice; yet how often we see singers whose action is a mere matter of stage-business: their gestures inappropriate; their voices cold. Their voices may be beautiful; may have reached the zenith of mechanical perfection; but that is all. We are constantly reminded that this is M .---, or Mme.-and never allowed to forget them, and revel in the illusion of a Faust or Marguerite. But how different when we hear an artist who lends his soul to his voice and action: who adapts the color of his voice to every emotion, and his action to the expression of the voice: who by the fervor and truthfulness to Nature, of his voice and action, makes us forget ourselves, the theater, and the individuality of the singer, while absorbed in the realism of his por-

The skillful vocalist and the soulful singer are entirely different entities. One of hut ordinary vocal endowments may have the sensitive soul of an artist, and a genius for interpretation, exceeding that of the most gifted singer. His rise to recognition will be rapid; while, on the other hand, the possessor of the most mellifluous or dramatic of voices, if he be de ficient in symmetrical, imaginative conceptions, will be anchored in the shoals of mediocrity

In its highest form, the genius for vocal interpreta tion is dependent upon intellectual, moral, and phys ical harmony and development. Beautiful voices are exceptional. A voice of pleasing quality, backed by artistic conceptions, is the more practical and more admired. The intellectual possessor of such a voice who has learned and practices automatic breath control, and the dissociation of consonantal and vowel- formation, has a masterful control over acoustic conditions above the larynx, and glories in a genius for interpretation, may cast his mental glance along the path which leads to eminence, and discover no obstacle other than studious application. -W. B. Sample.

#### QUESTIONS AND ANSWERS.

C. W. B .- I have heard the word "infinite" sung three ways in that same Te Deum: Infinite, Infinite (short i), and Infinite (long i). Such variations usually depend upon the culture or whim of the director or singer. My rule in such cases is to search for the intention of the composer, which is sometimes difficult to accertain. Mr. Buck is a broad man and would not be likely to split hairs on a word as elastic as that if the musical or dramatic effect was at stake. Since the long i is used in the word "finite," I think it would be permissible to carry that use of the vowel into the longer word in cases where it was used in a dramatic way or when approaching a climax. There are but few words that are improved hy changing the vowel sounds when singing. "Abraham" and "Wind" are examples.

W. J.-The word Abraham has been the source of a lot of trouble. I think the good old patriarch would have appealed to the courts for something easier if he could have foreseen the trouble his name has caused. Some pronounce it A-bray-ham; others, Ah-bra-ham, second syllable like bro in hrother; others, Ah-brah-harm; and others, to which group belong because of the euphony rather than from any particular training, pronounce it A-(long sound), bra- (Italian a), ham, the regular sugar-cured

MANY, perhaps most, persons deceive themselves iu regard to music. When they think they are talking about it, they are not talking about the music itself at all, but about how it makes them feel; and, as the world goes, there is probably no single subject the general discussion of which reveals so enormous a disparity between the intensity and the definiteness of

#### Conducted by THOMAS TAPPER.

MUSICIANS Wallace. BORN IN JULY

July 10. Henri Wieniaw-July 11. Anna Mehlig.

July 18. Pauline Viardot-Garcia July 22. Lulgi Arditi.

July 23. Antonio Saechini. July 24. Adolph Charles Adam July 26. John Fleld

July 26. Otto Singer. July 27. George Onslow

July 28. Carl Zerrahn.

A SUMMED TASK lesson on Bach and in the one on Handel there were

two paragraphs, one entitled "Said by Bach": the other, "Said by Handel."

If the readers of the CHILDREN'S PAGE want a summer task, they may select not fewer than five nor more than ten short, complete sentences by Haydn, and the same by Mozart. The best lists will be printed in THE ETUDE for September and October, under the captions "Said by Haydn" and "Said by Morest "

To the two readers who send in the best list of each composer we will send a copy of "First Studies" do not sacrifice their individuality nor freedom. Any in Music Biography" as recompense for the work.

WILL readers and Clubmembers take up the query CHILDREN'S CLUBS. sent us by a correspondent and suggest some suitable names for clubs?

Thus far, clubs have reported the following names: The Etude Club, The Young Ladies' Choral Club, The Cecilia, The Mozart Club (three clubs have already chosen this name), The Chopin Club, The Verdl Club.

Editor CHILDREN'S PAGE: My NEW CLUBS pupils organized an ETUDE CHIL-DREN'S CLUB on the 9th of May and chose name and completed organization, May

31st. We selected the "Verdl Club," and have fourteen members; we meet the last Saturday afternoon of month. Our officers are: Pres., Vera Richter; Vicepres., Pearl Hurr; Sec., Mae Lentz; Treas., Elsie Taylor

At our last meeting we had the "Interval Lesson" in the January ETUDE; six of the questions on the picture in January ETUDE were given out previously for answers to be found. We also had a short program (fable from THE ETUDE and music). We had on the blackboard the names of all the composers born in May, with date of their birth. We read them by turns and in concert, thus learning to pronounce them. After all business and lessons, etc., we played "Musical Authors."

Our initation fee is ten cents. A fine of five cents is imposed on any member absent from Club-meeting, unless aick or out of the city. If a member has part in the program and stays away, she is fined ten cents. As our June meeting will be the only one until fall, we shall not begin the regular course of study until that time. At our next meeting I shall give them the next "Interval Lesson." All are to find out something about Verdi, and tell it and then we shall play musical games again. Respectfully yours, Nettie E.

JULY 1. William Vincent [This is an interesting letter. The lessons which have thus far been a monthly feature will begin again July 5. William Crotch. In September. Clubs should note that the "Verdi" takes up review-work. An excellent plan. Save your ETUDES, so that we may make use of and reference to back numbers.-EDITOR.1

Mr. Thomas Tapper

Dear Sir: I have a Musical Club composed of seven of my pupils, and we would like to join your ETUDE CLUB and follow out the course of study outlined in

We have been having monthly meetings since last fall. We have studied the lives of Bach, Mozart. Ilaydn, and others. As all the members are studying sonatas and the Bach "Preludes," it has been very In the CHILDREN'S PAGE interesting as well as instructive.

We named our club the ETUDE CLUB, before we knew you called yours by the same name. I hope we will not have to change it. Please send us a certificate of membership.

We have no officers, as I am the leader. We organized October 3, 1901. Respectfully yours, Lillian P. Courtright

[The expression ETUDE CHILDREN'S CLUBS has reference to the Guild in general. All children's music clubs which follow the Lessons in THE ETUDE CHIL-DREN'S PAOE, and which receive its membership certificate from The ETUDE are thereby affiliated. They club name they may select is theirs. It is expected that all clubs will follow the work as given on this page, will report their meetings, change of officers, change of programs, and any interesting matter that Srises.—Entrop 1

Mr. Tapper: I write to tell you of our ETUDE CHILDREN'S CLUB. We have selected as the name of our club "Amateur Music Club." We organized March 28th with a membership of five. Our time of meeting is every Thursday evening. The following are the officers of our club: Pres., Mrs. Roberts; Vice-pres., Lelah Johnson, Sec., Bernice Spears.

We have had one recital, and it was a success; our program was mostly instrumental music and recitations. Our teacher (Mrs. Roberts) has presented the class with a nice honor-badge, for the one who has the highest average of practice.—Bernice Spears, Sec.

[Clubs should not fail to send a copy of programs. They are useful and interesting.-EDITOR.]

Mr. Tapper: I have organized an ETUDE CHIL-DREN'S CLUB with my junior pupils. The name of the Club is "Children's Carol Club." Our Motto is "Courage, Conquer, and Character." The first letter of each word of the name of the club and motto being C. Our colors, blue and white, emblems of truthfulness and purity. We meet fortnightly. The following officers were appointed: Tina Le Master, Pres.; Lena Ireson, Vice-pres.; Myrtle Ireson, Sec.; Goody O'Brien, Treas. We are studying Mr. Tapper's "First Studies in Music Biography." We have one hour for study, one-half hour for a special program of music and recitations, and the remainder of the afternoon spent in games, etc. The children seem very enthusiastic. Please send me a certificate of membership. Date of organization, May 31, 1902.-M. H. F. Kinsey.

The suggestion has been made that in the July and August Children's Pages the Biography and Theory lessons be suspended, in order that Clubs and private students may review the lessons already given and have the benefit of continued work when schools and music classes are again organized.

The Haydn biography will appear, then, in Septem ber; the Mozart in October, with an interesting portrait of "Nannerl," the talented sister of "Wolferl."

THERE are many accounts of children composing music at a very early age. Mozart was, perhaps, one of the most remarkable. He wrote little pieces and extemporized at the age of four. Then there was Samuel Wesley, who, at the age of eight, wrote an oratorio; but Dr. Crotch, already at the age of two commenced trying to invent tunes. In the April number of The Paidologist (published in London) interesting specimens are given of tunes invented by a very young child, Robert Platt, by name. Many specimen are given, the first having been taken down when he was barely seventeen months old. These first steps in composition are very remarkable, and yet it must not be forgotten that children naturally musical have quick ears, and tunes which they hum or fumble out on the pianoforte may be in part echoes of songs sung or crooned to them by their mothers or nurses. . . .

SOME WAYS OF TEACHING A CHILD CHORD-RELATIONSHIPS

In teaching a child the degrees of the scale and their relation to the tonic, the theory of the ancient Greeks

who represented notes by means of planetary signs. of which the sun was the central and attracting note, may be found useful.

To very little children, Miss Kate S. Chittenden's idea of the tones of the scale bearing a family relationship to one another carries a more direct appeal, the tonic being the tone-mother, and all the rest her children, with the seventh or youngest son as the mother's especial favorite.

Miss Chittenden was the first to discover how the triangle could be used as a symbol for the triad. And her method of teaching harmony is most clear and simple to a child, practically useful in teaching him chord-relations and arousing and developing his constructive imagination as well. Children like to work with things they can actually see and touch. They are always fond of putting puzzles together, and they delight in making triangles representing the major and minor triads fit into one another for the formation of a long "tape measure," the major triads in an upright position, the minor ones inverted. These triangles may be cut out of cardboard, and tinted to make them look pretty and attractive and at the

same time to stimulate the child's sense of color. For instance, the tonic triad of C-E-G may be plain white, and the ones on either side, the dominant of G-B-D or subdominant of F-A-C, the primary tints of colors which shall brighten in the sharps and deepen in the flats, the minor triads between being soft, neutral tints. With this introduction to the triad and its possibilities a child is apt to be eager for a more intimate acquaintance with harmony.

After making the "tape measure" of triads he is usually enough interested to like to put them together in the shape of homonyms (eight-sided figures containing the thirteen triads and showing the key-relationships). These homonyms may be made in every key, using the tonic triad or common chord as the central triangle of each homonym

The synthetic teachers have found the very smallest children not too young to learn these chord-combinations. And it is of the greatest value to a child to learn thoroughly at the outset the triad forms with their different positions and combinations, and also their musical meaning:

"That out of three sounds he make, Not a fourth sound, but a star."

Carryl Ward. Most teachers in little towns

THE PICNIC

teach a summer class of children. Doubtless every teacher is annoyed constantly by such excuses: "I'm going to hav company next week and mamma says I need not take my lesson." Or, "I'm going to

the next town (perhaps it will be the country) tomorrow, and visit a few days, so, of course, I can't take my lesson, for there is no piano there." As we all, old or young, work better and to more purpose when there is an object, I bethought myself of the Picnic Musicale two years ago, after much casting about in my own mind for some means by which the children in my class could be kept together, and the work made pleasant, interesting, and profitable.

This Picnic Musicale took place three weeks before the fall term of school began, all mothers being asked that each child be released entirely from piano-practice during these three weeks.

Early in June the plan was explained: each could play two short solos, besides taking part in a duet or trio: all solos were to be memorized and were to be chosen by themselves from the pieces or studies learned during the summer. I think the reason they worked with such wide-awake interest through all those warm weeks was because this musicale was to be distinctly their own. There were no pupils from the adult class to be depended on; if it was a success, they must make it so; all the glory, too, would belong to them, and each one seemed to feel that much denended on her individually

The day decided on was bright and clear and the Picnic Musicale was given at four o'clock in the afternoon at the home of one of the pupils who had a new Steinway piano and a beautiful lawn. Mothers and sisters were invited to listen to the program, after which the children played until the supper had been spread under the trees on the shady side of the house. Everyone had brought something for the picnic, which had been planned so that few dishes were necessary, The cloth was spread on the grass, the children sitting on pieces of carpet. Sandwiches, fruit, cake, and candy proved a satisfactory lunch. Afterward there was more playing until the shadows had fallen low. and as they trudged homeward, making plans for the well-earned vacation, I thought how much had been accomplished in those ten weeks of uninterrupted lessons and how little would have been done by some, in the between-times, if there had not been that which made lessons and practice of primary, instead of secondary, importance.

I do not mean to give the impression that this plan will keep children at home when parents have arranged to take the whole family for an outing (nor would I want it so), but it does do away with missed lessons when pupils have company and prevents those little visits which can just as well be made all at once, after the summer term has ended .- May Craw-

To THE true artist music should be a necessity, and not an occupation: he should not manufacture music, he should live in it .- Robert Franz.

-James Hoog.

Melody is the life-blood of music .- Adolph Marx. A poet's work consists in what he leaves to the imagination .- Richard Wagner.

Of all the arts beneath the heaven That man has found or God has given, None draws the soul so sweet away As music's melting, mystic lay.

LINES to Christine Nilsson:

"Hush! the clear song wells forth; now flows along Music, as if poured artless from the breast; Deep, strong, it seizes on the swelling heart, Scorning what knows not to call down the tear." Friedrich Gottlieb Klopstock.

"THREE trifles are essential for a good piano or singing teacher,-

> The finest taste, The deepest feeling, The most delicate ear,-

and, in addition, the requisite knowledge, energy, and some practice."-Friedrich Wieck.

METHODS OF INTERESTING CHILDREN IN MUSIC-STUDY.

BY KATHARINE BURROWES

HAVE you ever tried a "History of Music" class? I do not mean by this a formal class where the pupils are expected to learn dates and to remember hard names and dry, biographical facts. That would neither interest nor benefit children, because they wouldn't remember such things. But if you select some attractive anecdotes, and connect them by a slender thread of biography, you will be surprised how much they will remember.

The lives of the great composers are full of delightful material for this purpose; for instance, Bach copying music in the moonlight, Handel practicing on his little dumb spinet, Haydn playing the drum; and the child-life of Mozart is so thrillingly interesting that the difficulty is to make selections from it. If you try to give the children an idea of the personality under discussion, his manner of life, the kind of house and town he lived in, and the kind of people he lived among it will interest them. Artists have helped us in this, by making a great many pictures of just the scenes we want to illustrate, and they are largely reproduced in the current magazines and musical papers. Some such scenes are to be found among the Perry pictures, which every teacher should use; they are good half-tones and wonderfully cheap, the only fault they have is that there are not more of them devoted to musical subjects. If you try a class of this kind you will find that the little pupils will be able to repeat your stories very soon, and write bright little stories themselves on the same subjects, too.

So far my suggestions have all applied to classwork, or work done under the teacher's immediate oversight: but, after all, the larger part of musicstudy is carried on alone, and that is where our main difficulty lies. If it were not for the practicehonr, music could be made delightful to our little pupils with comparative ease. However, this terrible bugbear can be sweetened and robbed of some

Perhaps music-teaching requires a greater variety of qualifications than any profession adopted by women, and it would be difficult to say which of these qualifications is the most desirable; but certainly one of the most important is insight into character. If a teacher does not possess that naturally she should study to acquire it, by thinking over each pupil's manner and personality, remarks they may make about their lessons and the thousand and one trifles which go to the expression of character. If you, my reader, are a young teacher, suppose you try this

Get a little book and write in it the names of your pupils, give each one two or three pages, and every evening after your work is done write under the name of each pupil the impressions she has left on your mind. They might read something in this

Mary Smith. January 26th, Mary's first lesson. She is 11 years old, and says she has had two terms, but she hates to practice. Her last piece was the "Daisy Waltz"; but it was too easy, and mamma wants her to learn "The Blue and the Gray" (horrors!). Mary's hand is like a sledge-hammer and her wrist rigid. She says her last teacher didn't give her any finger-exercises or tell her how to use her hands. She has a good sense of rhythm and reads pretty well; looks sullen and lazy; but I don't think

I said I thought she had better wait and take up "The Blue and the Gray" a little later, when she was in better practice. I thought it better not to refuse altogether, for fear mamma should take offense. I gave her a little waltz by Beanmont, as she seemed is something dreadful; in fact, it doesn't exist). I in music-study.

told her she would have to learn to play a good legato, or her pieces wouldn't sound pretty.

Second lesson. I am glad I gave Mary the Beaumont waltz. She thinks it's lovely, mamma thinks it's lovely, and everything's lovely. Mary thinks she'll like to practice such pretty music. She played the finger-exercises fairly well, using her hands quite a good deal better; the legato still bad.

Jessie Brown. March 4th. Jessie is 10 years old; she looks very bright, and has the most earnest little face; says she wants to learn music more than any thing else. Has never taken lessons, but took in everything I told her and reasoned things out very clearly. She has a nice flexible hand, and a naturally good position

I just gave her some finger-exercises and taught her about the piano and the staff and all the beginning, but she seemed as pleased with that as if it were a lovely piece. She is very enthusiastic in her manner

Second lesson. I haven't much to write about Jessie; she knew her notes so well that I taught her a little about time, and gave her a little easy piece to work upon. She was so pleased. She seems willing to really work; we had a little difficulty about some fingering, and she went right at it, and conquered it.

These are two specimen cases. They are both common in the experience of every music-teacher, and I merely give them as an illustration of the way to keep this "character book." if you jot down these little impressions every day you will soon find yourself watching for, and noticing trifling points which will before long give you a very thorough insight into your pupils' character, and after awhile you will need no book; your insight will become instinctive, and you will have learned in this way to study the individuality of each pupil.

It would be a good plan for every young teacher to have the words "STUDY THE INDIVIDUALITY OF YOUR PUPILS" hung in a conspicuous place in her bedroom so that she could see them the first thing in the morning and the last thing at night. Supposing you were to supply Mary Smith and Jessie Brown each with some finger-exercises, some elementary theory, and a study, say, out of Lebert and Stark's well-known book; what would be the result? Jessie would work on them and do her best: but Mary would not come back; she would go to some other teacher or learn "The Blue and the Grav" by herself.

You must study the individuality of your pupils, and you must understand each character, and you must apply your understanding with tact and judgment. This will go further toward interesting your pupils than anything else, and it will help you more than anything else in the all-important task of selecting music. In these modern days we have such a variety to choose from that we can please all tastes and temperaments, and there is no doubt that one's success in teaching depends very largely upon the selecting of suitable music for each individuality If you give the Mary Smith of your class something rather light and pleasing with a decided melody and a strongly-marked rhythm, she will be pleased and interested, will enjoy learning it, and you may be able to lead her gradually to something of a higher order. You will yield to her at first in order that later she may yield to you. Eventually you may make a good musician of her, while, if you give her something entirely beyond her comprehension at first, you may frighten her away from music-study altogether, and so deprive her of one of the most refining and ennobling influences that life contains.

What right have you or I to do that, even if by doing so we carry out our strictest principles? Your class will not consist entirely of Mary Smiths or Jessie Browns; there will be all varieties and grades of ability and temperament, and it will be part of your work to judge of what treatment each one needs, and what will best develop her best possibilito like it when I played it for her; two finger-exer- ties. This is the most sure means (and I must admit cises; and a very short study for legato (her legato the most difficult to follow) of interesting children

## Organ and Choir. See

#### Edited by EVERETT E. TRUETTE.

SOME THOUGHTS ON ORGANS AND ORGANISTS BY CH. M WIDOR

[CHARLES MARIE WIDOR, one of the most distinguished French organists and a cele-

but the family was Hungarian. He studied under Fétis, at Brussels, and Rossini in Paris, and his first as an accordion, who play arpeggios, slur their notes, position was ln Lyons. In 1869 he came to Paris, as organist of the Church of St. Sulpice, famous for its inals, and held up to public scorn. On the organ, as fine organ, an account of which was published in in the orchestra, everything should be accurately re-THE ETUDE in January, 1901.-EDITOR.]

#### The Swell-Box.

The swell-box was invented toward the end of the last century. Handel had great admiration for this English invention, and the Abbé Vogler recommended it years afterward to the German makers. Nowadays



U. M. WIDOR.

our instruments have become, in the opinion of the uninitiated, as expressive as a whole orchestra.

This is a great mistake. I repeat that the expression introduced into the modern organ can only be subjective; it is due to mechanism, and can never be spontaneous. While the orchestral instruments (both wind and string), the piano, and the voice can only shine by the spontaneity of the tone and the suddenness of the stroke, the organ, encompassed by its primitive majesty, speaks as a philosopher. It is the only instrument that can continuously expand the same volume of sound, and thus create the religious idea through the thought of infinity.

A good organist will only make use of his expressive means in an architectural way, that is, by treating them as lines and plans.

As lines, when he passes slowly from piano to forte on an imperceptible incline, by a constant progression without stops or jolts.

As plans, when seizing the opportunity afforded by a pause or rest, he suddenly closes his swell-box between a forte and a piano.

To try to reproduce the expressive accents of a treble string or a human voice is better suited to the accordion than to the organ.

### The Chief Characteristic of the Organ.

The chief characteristic of the organ is its greatness, that is to say, its strength and will. Every brated composer, was born at illogical alteration in the intensity of sound, every Lyons, February 24, 1845. His shade that cannot be expressed or translated by a father was a native of Alsace, straight line, constitutes an outrage upon art, a crime of high treason. So all those who treat the organ or are rhythmically unsound, should be branded crimalizable: the uniformity of feet and hands is absolutely necessary, whether you are beginning the note or finishing it. All sounds placed by the composer under the same perpendicular should begin and end together, obeying the haton of the same leader. We still see here and there unfortunate organists who let their feet drag upon the pedals, and who forget be tied, and not articulated: them there long after the piece has been played.

I should like to know what an orchestral leader would say if, after his last beat, his third trombone dared to hold a note. From what savage land did this barbarous eustom find its way amongst us? It was prevalent some years ago-in fact, it was really epidemic. They are indeed guilty, those organists who do not link closely together the four voices of polyphony, the tenor and soprano, the alto and the bass. Take Bach's gigantic work, and you will not find in it more than two or three passages, two or three measures, that exceed the limit of the hands' extension. But admire the art of the sublime creator; a moment before or a moment after these passages pauses occur, which clearly afford the time to open and close the 16-feet pedal, so as to play with the help of the pedals tied notes that could not possibly be played on the manual alone. Save these two or three exceptions, which are fully justified by the music of the voices, the whole of Bach's work is admirably written, both in this and in every other sense.

#### Articulation

The hammer of the piano strikes a chord ten times per second, and our car can easily recognize the ten separate strokes, the sound dying immediately; but on the organ we must allow for a silence equal in duration to the sound between each repetition, if we wish clearly to distinguish these repetitions in a quick movement, or even in a moderate one. This is the formula that I suggest: Every articulated note loses



If we are dealing with the long periods in slow movements we must, of course, be guided by the spirit, and not by the letter, of this law. In the following



it would of course be ridiculous to curtail by onehalf the value of the dotted half-note

This is the way I think it should be played:

Execution

giving the same value to the other rosts

Detached notes cannot be allowed on the organ. Each detached note becomes a staccato, like that of bow instruments; that is to say, a series of equal sounds separated by equal silences. Detachment should be effected by holding the finger as near the keyboard as possible, the wrist being slightly con-



When two chords contain the same note, it should



What is rhythm? It is the constant manipulation of the will at each periodical recurrence of the strong beat. Rhythm alone will command a hearing; and on the organ, every effect depends upon the rhythm. Much as you may lean the whole weight of your shoulders upon the keyboard, you will obtain nothing from it. But just postpone the attack of a chord for one-tenth of a second, prolong it ever so little, and you will soon see what an effect is produced. On a keyboard devoid of expression, and without touching any mechanism, and with all stops open, you obtain a crescendo by the mere increase of duration given progressively to chords or detached notes. Playing the organ really means playing with chrono-

Woe be to you if your movement is not possessed of absolute regularity, if your will does not manifest itself with energy at each respiration of the musical phrase, at each break, or if you unconsciously allow yourself to "urge." Would you like a lesson in rhythm? Listen to those huge engines pulling tons of goods, admire that formidable piston-beat, marking each repetition of the strong beat, slowly, but pitilessly; it is like the very stroke of fatality; it makes

#### Sit Still.

Avoid every useless movement, every displacement of the body, if you wish to remain master of yourself. A good organist sits upright on his bench, slightly leaning toward his keyboard, never resting his feet upon the frame of the pedals, but letting them lightly touch the notes, the heels being, so to speak, riveted together, and the knees likewise.

Nature has provided us with two very useful compasses; with both hccls tight together, the maximum of separation between the points will give us the fifth; and with the two knees placed in the same position, this maximum should produce the octave. It is only by training in this way that we can ever hope to attain precision; the calves touching, the feet constantly coming together again. The foot should never strike the pedal perpendicularly, but with a forward movement, just touching the note as nearly as pos- general presentation of the accompaniments of your noted English organists consisted of commencing the sible an inch or two from the black key,

#### The Foundation of Organ-Tone.

Considering the state of perfection which the present builders have reached, we are almost dazzled by the amount of wealth they offer us, and tempted to wander from the straight road. We must not forget, however, that all music depends upon the quartet, whether it be on the organ, in an orchestra, or a choir. That is really the foundation of the language. Our quartet on the organ is composed of the limpid and noble sonorousness of the eight-feet pipes. The basso continuo of some organists who fall asleep on their sixteen-feet pedals is fast becoming a nuisance. We would go mad if we had to listen to a symphony in which the double basses played without interruption from the first to the last note. Plain-song itself loses its eloquence with such an interpretation, and yet it seems better adapted than any other form of art to a uniform bass, considering the apparent monotony of its structure, narrowly confined within the limits of the octave. But this apparent monotony only exists in the opinion of those who have no eyes to see, and whose cars cannot hear .- The Musician (London).

An organ, the foundation of REBUILDING which is not good, is generally ORGANS not much improved by rebuild ing. Snebyter, the venerable and

celebrated organ-builder at Frankfort, once told some church-wardens, who asked him what he thought an old organ, which they wanted to have repaired, was worth and what would be the expenses of rebuilding it, that he thought the organ was worth about \$500, and if they spent another \$500 rebuilding it the instrument would be worth about \$250.

The four principal parts of an organ are the action, the bellows, the wind-chests, and the pipes. If the wind-chests are in good condition and the pipes were well made and voiced properly, the organ can be rebuilt with new action and possibly new bellows so as to be a satisfactory instrument. If the tone of the organ is very unsatisfactory and is due to poorly constructed pipes and poor voicing it is generally better to have new ripes for a majority of the stops, as the best electric action that will ever be made cannot produce a good tone from a poorly constructed oboe or open diapason.

It almost never happens that the action of an old organ is satisfactory, as the wear of the instrument shows most on the action; hence it is seldom wise to try to get along with the old action when rebuilding an organ. If, as frequently happens, the action is old fashioned, loose, and rattling, the wind-chests are really a good tone, rebuilding the instrument is bazardous, expensive, and generally unsatisfactory.

It is certainly unwise to spend \$2000 rebuilding an old organ which when completed will be only equivalent in size to a new instrument which would cost \$3000, when it is considered that part of the old organ will still be old and subject to the continued deterioration of time.

1. Is Your library of TEN QUESTIONS organ-music larger this FOR PROGRESSIVE year than last year? ORGANISTS. 2. Is your repertoire larger this year?

3. How many organ-recitals have you given during the season just elosed? 4. How many organ-recitals have you attended? 5. Have you composed any organ-music or written

any articles on the organ? 6. How many theoretical works relating to the organ have you read?

both as to style and execution, this season than last? 8. How many organ-compositions have you played during the entire season?

9. Do you give more thought to the coloring and

anthems and hymns?

10. Do you prefer to grow or decay musically?

Dr. H. J. STEWART has resigned MIXTURES. his post as organist of Trinity Church, Boston, and will return to San Francisco, from which city he came to accept the position at Trinity. Mr. J. Wallace Goodrich has been engaged to fill the position. A new three-manual Hutchings organ is to be placed in the chancel and connected electrically with the old organ in the gallery. A boy-choir will take the place of the mixed chorus, which has always held forth in this church, when the church opens in the fall.

Henry Smart, the noted English organist (who died in 1879), possessed a weakness of the eyes in his youth which culminated, in his 52d year, in a total eclipse of his visual organs. The Musical Times, in a recent sketch of his life, gives the following account of the irksome method of dictating all his compositions which he was obliged to follow:

His daughter, Clara (afterward Mrs. Sowter), not only cheered and encouraged him in his terrible affliction, but devoted herself heart and soul to his interests and work. She was so careful in taking down her father's dictation, and her calligraphy was so neat and clear, that alterations or corrections were seldom necessary in any of the many works her willing hands had committed to paper. With ordinary songs his plan was to have the poem to be set read over to him two or three times; this process firmly fixed the words in his memory. He would then light his pipe, pace up and down his study, or walk in the garden, and subsequently play on the pianoforte the piece he had mentally composed. Calling his amanuensis-daughter, he would proceed to dictate to her thuswise:

"Symphony to a song, key G. Treble and bass clefs. Two-four time. Treble: crotchet chord. tail up-D and B below the lines; two quavers, bound together-G second line, B above, bar. Crotchet chord, A second space, E below, C below. Two quavers, tails up, bound together-E first line. A second line.

"and so on. This would result in nothing more than



tedious, and must be a sore trial to one's patience; but it assumes herculean proportions when an entire oratorio in full score has to be thought out and dicin equally bad condition, and only a few stops have tated by a method so wearisome to composer and both these together comprised in 1898 only 11 per

> Beside the console of the organ in Wells Cathedral there hangs-or there hung some years ago-an interesting and curiously worded notice. It was headed "Index Expurgatorius," and in its purport was a request that "persons who play upon this Cathedral organ will carefully avoid the use of compositions by the following composers"-after which were appended some ten or twelve names, among which are conveniently recalled those of Batiste, Lefebure Wely, and Scotson Clarke. Information was lacking as to whether this notice had been placed there by Dr. Percy C. Buck (at that time organist of Wells) or by his predecessor, Dr. Livingston, but in such a building it seemed a fit injunction against triviality of for preaching the judicious selection of voluntaries everywhere .- Church Music Review.

7. Has your church-work been on a higher plane, he live his life over again he would become an organist rather than a pianist.

followed by the late Sir John Stainer and many other

fugue rather piano and as the fugue developed itself in interest through the various stages of exposition, episodes, middle groups, stretto, and coda, so the amount of organ-tone would also grow in intensity with the unraveling of the complex design of the

To economize space in the construction of small organs the attempt was once made to have one pedalpipe serve for the production of several tones, thus diminishing the number of pedal pipes necessary. A Bristol (England) organ-builder made one pipe produce C, C-sharp, D, and D-sharp by means of perfora tions and extra pallets near the top of the pipe. The experiment could not, of course, be entirely successful as the seale of the pipes and the voicing could not be carefully graded for each pipe, and after several attempts the subject was dropped.

At an organ-recital in one of the English cathedrals a gentleman arrived somewhat late and was shown into a seat beside a lady. The first piece on the program was the Toccata and Fugue in D-minor of Bach As the gentleman did not know which number of the program was about to be played, he turned to the ady and said: "Excuse me, Madame; bas the organist played the 'Bach'?" "Oh, dear, nol" she replied; "he is only playing the organ this afternoon."-Musical

A set of six pieces for the organ composed by Mr. Arthur Foote has recently been published by Schmidt. The set comprises as follows: Meditation, Paternos ter, Offertory, Prelude, Intermezzo, and Nocturne. All the pieces are short, and will be found useful as preludes and offertories to all who are seeking compositions of musicianly merit.

A set of eleven choral preludes by Johannes Brahms, composed for the organ, bearing the opus number 122, are just being published, and with the exception of a fugue are the only compositions for the organ which bear the name of this composer.

The Living Church Quarterly gives some interesting statistics of the composition of church choirs in America. Information from 521 parishes shows that 239 have vested male choirs: 142 vested male and female choirs: 54 vested men and boys and uniformed women; and 86 women choirs. The remarkable in crease of choirs of vested male and female is shown in the fact that, whereas in previous years there has been no discrimination between women vested in surplice and cassock and women in other uniforms cent., and in 1893 only 2 per cent. of all the choirs reported. This year, however, the first in which the separation between the two distinct modes of dress for women choristers has been made, the proportion of all the choirs which have women vested alike is 27 per cent.; while an additional 10 per cent. have the men and boys vested and the women uniformed Vested male choirs alone have sunk from 53 per cent in 1898 and 51 per cent. in 1893 to something under 46 per cent. at the present time, chorus choirs having decreased from 24 per cent. in IS98 to 16 per cent. in 1902. Among other things this would seem to show that novelties, per se, are not offensive in a very considerable section of the church; for certainly there can be no greater novelty than to vest women as men. Yet in the city of Syracuse, for in speech by the organ, and it might be made a text stance, where there is supposed to be a tradition of conservatism in the church services, 5 out of 6 choirs reported have adopted this novelty; 4 out of 9 have done the same in Richmond; 6 out of 13 in St. Louis; Dr. Hans von Bülow once told W. T. Best that could 6—being every one reported—in Cincinnati; and 4 out of 5 in Norfolk, Va.-English Exchange.

BEETHOVEN is reported to have said that he never The method of fugue-playing which was invariably composed without having some great poem in his



#### CONDUCTED BY GEORGE LEHMANN

A LONDON periodical called HOW TO STUDY. the Music Student, and bear- THE RODE STUDIES ing on its title-page the grave announcement that it is "a scholastic musical monthly for professor and pupil," is presenting to its Caprice in the Vieuxtemps edition. Rode desired readers, in instalments, an article entitled: "The that this Caprice be played in a moderate tempo; but Secret of the Art of Practising the Violin, or How to even though he had failed to give the player the Overcome its Difficulties." The author of this article slightest hint of his wishes, the character of the comis one J. J. Maakman, who, it is but charitable to position would unfailingly suggest to the player that surmise, penned his thoughts in the French language a moderate tempo was desired by the composer. Yet and left the delicate task of translation to the editor we flud the fifth Caprice marked M.M. 104 quarof the Music Student.

Before commenting on Mr. Haakman's article, justice demands that he be held blameless for the quality of the English employed in interpreting his thoughts. Surely an article bearing so imposing a title, and calculated to engage the interest of serious students, deserves to be written in a clear style and with the utmost correctness and precision. But Mr. Haakman's translator, whoever he may be, has so unfelicitously chosen his sentences and his words that it is hardly reasonable to expect to arouse the interest of an intelligent student.

It may be said, in extenuation of much of the literary dribble offered to our music-students, that not all, or even many, musicians have the gift of language, and that what the student really needs is not a polished literary effort, but rather helpful suggestions bearing on his art, however crudely these may be expressed. But the point we wish to make is this: An article obviously intended to help the student should contain good, if not original, thoughts, clothed in the simplest, clearest language. It is this very clarity of thought and expression that determines the value of any effort of the mind. A pretentious article that proves to contain only platitudes, or one that is so ambiguous in conception and expression a slight tenuto and such variation of tone as is posas to perplex the intelligent reader, is nearly always worthless and sometimes even harmful.

But to return to Mr. Haakman's article in the

When a writer solemnly essays to divulge "the secret of the art of practising the violin," and gains the finds himself in a predicament, and fails to under confidence of his readers by further assuring them that he will inform them "how to overcome its difficulties," it is not unreasonable to expect to find in should be quickly raised from the string, and the such an article a few words of wisdom and some practical, helpful suggestions. But in Mr. Haakman's plest means of extricating oneself from such a diffiarticle we look in vain for even a partial fulfillment culty, but it also admits of fine freedom in bowing of his promise. He tells his readers that it requires "from nine to ten hours' daily practice" to acquire ure presents the very same idea, and it occurs a numastounding technic; that "whatever is played by the ber of times in later measures. artist must be absolutely faultless"; that "moist fingers may be troublesome to the strings" (does he mean the strings or the player!); that, "to be an played with a full, energetic sweep of the bow. The artist of the first type, one must possess the physique, the nerve, and the mind to play in all sorts of weather"; and, with incomprehensible gravity, he devotes a column or more to the purpose of convincing speed is a difficulty which only persistent effort will his readers that it is quite impossible to retain, in old age, the flexibility and digital facility acquired in grace-notes resemble chords,

The student who has the time and the patience to read all of Mr. Haakman's effusion will naturally wonder whether the writer really believes he has made good his promise to his readers. Also, he will wonder how such things come to be written and printed; and he will naturally arrive at the conclusion that, if such articles are the best product of serious men, then he will have to probe, alone and unaided, "the secret of the art of practising the violin."

(Continued).

THE unreliability of tempo marks is clearly proven by the tempo indicated for the fifth

ters. The pupil can easily convince himself that I04 beats to the minute constitutes a tempo wholly inappropriate for this Caprice. I have no metronome at hand to aid me, but I would suggest M.M. 84 quarters as a reasonable tempo.

The broken measure, at the beginning, should be played with a supple wrist at the heel of the bow. (In following this analysis my readers must not make the mistake of regarding this up-beat as the first measure. The first measure proper begins on the D.) The whole bow should be employed for the eighth notes in the first measure, which will carry the player to the point of the bow for the group of sixteenth notes. The latter, as also the triplets and sextoles in which this Caprice abounds, should he played legato; and only such notes as are marked staccato should be sharply detached. The staccato dot on the second quarter of the third measure in my edition is a mistake. The quarters in the 3d, 4th, and 5th measures are all to be played legato. The crescendodiminuendo which characterizes the 8th and 9th measures is generally misunderstood. It is not possible, of course, setually to increase and diminish the tone on such a sixteenth note; but something resembling this effect may be produced by means of sible under the circumstances. And this is doubtless the effect which Rode had in mind.

It is obviously impossible to remain at the point of the bow in the 14th measure, for the second quarter demands a long, broad stroke. The average player stand that a simple manipulation of the wrist is all that is required to overcome the difficulty. The bow DREAMS AND throughout the rest of the measure. The 15th meas-

The eighth notes, marked staccato, following the triplets in the 32d, 33d, and 34th measures, must be groups of grace-notes, in subsequent measures, are often, and erroneously, played as chords. To carry overcome; but under no circumstances should these

The groups of slurred notes in the 46th and 47th measures require special attention, inasmuch as the player is apt to give the second slurred note a staccato termination. The whole bow should be employed in the 64th and 66th measures.

This Caprice is unquestionably one of the most interesting and valuable studies of the entire set. It is especially helpful in everything relating to good bowinc, but it is also a subsolid beautiful for the serious, striving, self-confident students apprehension
inc, but it is also a subsolid beautiful for the serious striving, self-confident students apprehension
inc, but it is also a subsolid beautiful for the serious striving, self-confident students are subsolid for the serious striving, self-confident students are subsolid for the serious striving, self-confident students are subsolid for the serious striving.

There is little in either the Adagio or the Moderato of this Caprice that calls for special comment outside the class-room. It may be well, perhaps, here to remind my readers that it is not my purpose to dwell upon all the musical and technical details of these studies. My object is rather to point to such things which the average pupil either overlooks or fails to comprehend. The pupil will find it greatly to his advantage to

count eighths, instead of quarters, in the Adagio. It. is the tendency of most players to lag in this introduction-a tendency, in fact, which many young players readily yield to in the playing of slow movements. On the other hand, the groups of thirty-second notes are apt to hetray the pupil into a spasmodic style. These figures are more or less difficult for all players, and they require absolute mastery hefore the pupil can hope to play them with the requisite repose.

The Sixth Caprice

The Moderato is not only difficult from a technical standpoint, but also a severe musical tax for most pupils. The accentuations, and expression-marks in general, are very trying to even excellent players; but they must he rigidly observed if the pupil hopes to derive genuine profit from the study of this Caprice And this warning naturally applies to all of Rode's studies. The tempo marks in both the Adagio and the Moderato (88 eighths and 138 quarters, respectively) are approximately correct.

#### The Seventh Caprice.

This study is ohviously intended to develop the staccato stroke. It is needless to say, however, that, if the player has not already acquired what may be considered a fair staccato, such a study will hardly prove the means of his doing so.

In the first measure, and all similar ones, the bow must be pushed along rapidly on the third and fourth beats, in order to have the use of the entire bow in the second measure; but the pupil understands, of course, that very little how should be utilized in the playing of most staccato passages. The employment of the staccato sign, in the 5th measure, is hardly correct, for these notes should he broadly played in accordance with the indicated sostenuto. And this applies also to the 15th measure.

In general, an able performance of this Caprice depends largely upon the player's skilful division of the bow. Time and again it is either necessary or advisable to lift the how from the string and quickly to pass from the point to the heel. This is sometimes not easily accomplished, but oft-repeated effort is the only plan that recommends itself,

#### (To be continued.)

REALITIES

This is the time of year when Europe-mad students are either feverishly strapping their trunks or sighing for the blissful au-

tumn day when they shall set foot on the shores of the Fatherland. For Germany-by which is meant Berlin, of course—certainly spells bliss to the majority of American music-students. That is, before they learn from bitter personal experience how others have deceived them or how utterly they have deceived themselves. Not that Berlin is an unlovely city, or that it offers no advantages to the student of music. Quite the contrary. Its physical heauties are many, its Gemüthlichkeit is charming, its café life is fas cinating to the unpuritanical young musician, and its atmosphere is both soothing and stimulating to all that breathe it.

But Berlin is far from being that paradise pictured by the American student's glowing fancy. Its virtues and advantages are numerous and unquestionable; hut the serious defects of its educational system are unrecognized or ignored; and its peculiar, irresistible social allurements are too often the cause of demoral-

and an exaggeration of fact. Being acquainted only with American conditions, he easily imagines himself nossessed of the requisite moral strength to resist the temptations of student-life abroad. When he is told how many bright and promising lives have been shattered in the Fatherland, he either shrugs his shoulders incredulously or smiles at all your fears. But experience generally brings wisdom and suffering and tears. How few-how pitifully fewl-of those that travel to Berlin can still smile, after three years, and proudly say that they are strong in mind, in hody,

But all this, the reader may say, is no argument against studying in Berlin, and that it is simply a warning to weak-minded students, reflecting no discredit on the life of the Prussian capital. A warning it is certainly intended to be; but not for one class of students more than for another. And though it is not intended to be an argument against the musical virtues of Berlin, it is nevertheless a warning which no student, no parent, may complacently

As to the enducational side of this question, it continues to remain a deplorable fact that students underestimate all the advantages of a musical training at home, and overestimate everything that is offered them abroad. Often, and with a sigh of relief, they leave an able American teacher for an inefficient one in Berlin. At home they have little or no respect for the man who is capable, conscientious, and self-sacrificing; nor are they willing, under his guidance, seriously to devote themselves to their art. But in Berlin they are ready to worship any long-haired, tenth-rate Professor, and eagerly fiddle six hours a day to gain his approhation. The progress that inevitably results from serious application is attributed to superior German training rather than to their own efforts. They forget how indolent they were at home, how unstriving, how undeserving. To their new environments and their German teacher they ascribe the progress they could easily have made at home had they been reasonably industrious.

Three, four, five years are spent in hope and toil. And what is the end of it all? What are the facts, when they return to the land they spurned and test their artistic strength?

They face the stern reality that, measured by our standards of excellence, their achievements are too crude to command respect or admiration. They are coldly received by a public which they had been taught to believe is ignorant and easily satisfied, and our critics at once perceive the numerous defects which escaped the knowledge and observation of the German censors and Professors.

Briefly, what seemed excellent to the Germans often proves pitifully insignificant. What is commended in Berlin is condemned in New York. Possessed of a keen appreciation of what is artistic, our music-lovers and our critics refuse to indorse what is mediocre. The struggle is short and decisive. It is heart-breaking for the vanquished, but it is also just.

Seeing with German eyes, and hearing with German ears, our embryo artists refuse to recognize their fatal deficiencies. They hitterly protest against our verdict and pass their lives in obscurity. But those who have the strength and manhood to recover from the first bitter hlow, who labor patiently to mature their art and win our honest esteem-those are the players that discover how exacting are our demands, and who develop, in the United States, the admirable qualities that are foolishly helieved to be the result of German educational methods.

The day is surely close at hand when gifted students and sensible parents will recognize the folly of attempting to climb the ladder of fame hy means of German training. Our past dreams have resulted in nothing hetter than cruel awakenings. Our musical needs of earlier days are no longer needs. We are strong enough calmly to face realities, and to labor for that goal which we are surely destined to reach.

Ir may he said of Bach, as Lowell said of Danté, that "his readers turn students, his students zealots, and what was a taste becomes a religion."



A SCALE LESSON.

NANCY H. BUSKETT.

"Good morning, May. How are the scales to-day?" Miss Wray smiled doubtfully upon her little pupil as she continued: "Have you succeeded in raising each finger high before striking?"

"I am sorry, Miss Wray; but I am afraid I did not think of it each time I practiced."

"I am glad," replied Miss Wray, "that you are so honest with me. Sit down and play your scale so that I can see exactly where the trouble lies" May dutifully sat down and listlessly played through the scale, racking Miss Wray's nerves by her utter lack of interest

The latter patiently waited until May had thumped through the four octaves up and down the keyboard, and then said: "Now, May, I want you to play the same scale counting four and accenting the first count, and be sure to raise high only the fingers used for accented notes." May attempted the scale once more, thinking she was gaining something by having to think of raising the fingers only at the accented notes. She became really interested in that "old, dull scale"; but Miss Wray very wisely stopped her before she became tired of it. She then had her play it counting "high-two-three-four, high-two-three-four," instead of "one-two-three-four"; so that the word high would indirectly influence her.

At the next lesson she gave her the same scale, counting three, and impressing it upon her to raise the fingers high at accented notes. And at the third lesson she reduced the count to two, still accenting the realities, which these young people have to face the first count, and in a short time she realized that May was unconsciously raising each finger and striking the keys in such a way as to gain strength and elasticity of touch.

#### A DECISION.

W. R. L.

I was sitting in my studio one day waiting for a pupil, when a knock demanded my attention. I walked to the door, and opened it to a bright-eyed little maiden of some ten or eleven years.

"Prof. S-," she said, "I've decided to take pianolessons from you." Now, this was a sort of shock, since I had not been consulted in regard to the matter. But then many persons have an idea that a musicteacher will always accept a pupil, and that he is as

anxious for business as any merchant. "How did you chance to decide on me?" I asked; "why not on Mr. D-"

"It wasn't chance. Annie and Mary B- say that you make your pupils learn to play and yet you are not cross; while Susie M- says Mr. Dscolds awfully. I would rather take lessons of you."

"But," I said, "didn't you tell me you had 'decided' to take of me. Why not have come to see me first so that I could have heard you play? Then I could decide on my part whether or not you will make a pupil that will be a credit to my instruction. Before I accept a pupil I like to know whether she has already had some instruction, how well she has learned her lessons that far, whether she is willing to work, and whether she learns with fair facility."

"But you will take me for a pupil?" said the little maid rather wistfully. "I will do my best to learn what you give me for lessons. And it will please my papa, too, if I learn to play for him in the evenings."

"But will you play for papa in the evenings after I shall have taught you for awhile? Some of my little tudes, not rolling around in the pleasant meadowgirl pupils have said the same thing, but their papas, grass of your present mentality.

when they pay the bills, tell me they cannot get their little girls to play for them.'

"But I will play for mine. Mamma used to play for him, and now he has only me," and the sweet eyes filled with tears.

"Yes, dear, I will take you for a pupil and I know you will play for papa."

And I had no cause to regret a decision which gave me one of the best pupils I have had.

#### AUTHORITY IN TASTE.

J. S. VAN CLEVE.

ONE of the primary stumbling-blocks in the way of the progress of the music-student is the false notion that music is chiefly a sort of spiritual confectionery. One day one of my pupils said to me: "Cannot I take something clse than the last piece? I do not like it?"

"What was the last thing which I assigned you?" Looked

"Why that piece from some one of the old-fash ioned composers, 'Oh Thou That Tellest.'"

Need I say that I flashed into a flame of angry denial. The bare idea that anyone in the world, and particularly anyone who had studied with me for a year and more, should have so dim a notion as to who Handel was, and have such a notion as to musical values, vexed and disgusted me, so that I do not doubt I was harsh, possibly impolite, in my answer. I said to the pupil, who was a teacher in the

"Would you heed such a request from your pupils in the literature class? Suppose one of your pupils came up and said: 'I do not like that dry, dull ode which you gave us; cannot we take something modern from Ella Wheeler Wilcox, or Bret Harte, or somebody that writes about things we are interested in?' How would you feel when you discovered that the 'dry, dull ode' was the famous 'Alexander's Feast,' by John Dryden? Of course, you would angrily tell the recalcitrant pupil that if such a noble and magnificent piece of lofty, lyric poetry was dry and dull to his taste there was immense need of moistening and sharpening that taste."

The truth is that we Americans in our haste to acquire and in our eager desire to make study a pleasure often shoot quite wide of the target, and seem actually to think that music is nothing but a pampering sweetmeat, a mere decoration, a ribbon, not a garment; a spice, not a food.

A very careful distinction is to be drawn constantly between wooden-headed conservatism, and dry-as-dust pedantry, on the one side, and a feeble, sensational, weak-willed subserviency, on the other. Here, as so often in other affairs of life, the middle course is the safest. When any work of art-be it in words, as a poem; in stone, as a statue; in tones, as a piece of music-has endured the test of a long lapse of time, and has been admired by many of the minds which have used the largest amount of time in considering the affairs of that art; when such a work is under consideration, your present taste for it, either relish or non-relish, is a mere impertinence. True, your teacher may and should, from time to time, assign you things which you are able to grasp and relish, hut you must never plead disrelish as a reason why not to study. The taste of everyone changes gradually, and it is sometimes for the better, sometimes for the worse. However, never lose sight of the fact that learning is climbing to higher alti-

## FREE EDUCATION IN MUSIC.

BY W. S. B. MATHEWS.

of The ETUDE that music confronts us at almost upon very simple harmonics. I am not myself versed every turn in life. There is music at the christening: the Sunday services and the Sunday schools are full in former times (say, ahout 1300 A.D. to 1600) the of what passes for music; when one marries, music lute, the father of the mandolin, used to play all sorts marks the solemnity of the function, and not infre- of serious music, even contrapuntal music, and was, in quently the curtain of life runs down to slow music. fact, one of the chief ministers toward developing the Nor is it the sacred and confidential functions of life sense of natural chords. As soon as the violin came alone which music presides over. Many restaurants, in, however, all this was changed, and the ideal of and all or nearly all that make a feature of supplying impassioned and rapturous melody was created, the large patronage have music turned on during the hours of repast; the department-stores give you music fifth and sixth symphonies of Tschaikowsky. while you wait; the music stores naturally resonate to the deft touch of those who try over music, the have an orchestra of one hundred and fifty students, piano-salesmen who show off the instrument, and in and they play all the great symphonies under a most one department the Pianola in some of its incarnations pours forth its dulcet pleasings of every caliber.

#### Music in Hotels and Restaurants

formal hearing of music. One is that, provided the Russia, whereby the profession of an orchestral musubject-matter were of approved quality, it would sician is at least an assurance of a good living. If have a lasting influence upon the daily life. The such a man as Mr. Theodore Spiering were at the head other is that things being as they are, and men generally about as depraved as they can be, this irrespon- a really good orchestra could be maintained there. sible music is liable to do great harm. What seems Several of the Catholic universities in this country to be the actual truth? This is our immediate ques-

Take, for instance, the music by small bands (generally small orchestras) such as is given in the great est perfection at Monte Carlo and at the Kaiserhof at Lucerne, in Switzerland. Here they charge you ten cents a day for the music, and it is played every evening after dinner, in the courtyard, a really artistic concert. The influence of this cannot but be good. There is a printed program, and everybody can find out the names and authors of the pieces that please him. Even when he knows nothing about music (that ridiculous boast of some American self-made men, congressmen, and college presidents), he occasionally hears something which strikes a chord within. He is comforted, or perhaps occasionally even annoyed at some peculiarly persistent bit of musical pessimism. As a rule, however, this music is of a peaceful kind, and its influence calming and elevating.

Take the much lower provision of music in our summer resort-hotels, where they have a half dozen players or more, and there we often hear selections of rare beauty. In every such little orchestra there is almost always at least one really musical player, who gives tone and color to all the rest. Occasionally the leading player is one of those aggressive and overemotional players who transform everything into a sort of musical eestasy, ranting and panting in emotional enjoyment and not infrequent forcing of intonation. Such playing attracts all of like emotional capacity, and a certain part of the hysterical public bubbles over in enthusiasm-bubbles to absolute uncomeliness. Such a player does harm, because he misrepresents one of the most sacred of arts.

#### The Mandolin Orchestra.

one fact in our current musical environment, which is quality of getting themselves planted over and over that the very poorest music anywhere furthered hy again, their seeds wafted everywhere by the air, and a body of responsible and supposedly educated gentlemen is that in which our college mandolin clubs disnen is that it when the glee clubs also are of about the than to impart a momentary sensation to a monotsame caliber, and it is painful that when a boy is in onous life. college he should be allowed to corrupt his musical conege he should be accounted to a summary that the possibilities by cultivating his own taste in this silly is merely a kind of syncopation, and this, despite its Here in Chicago we have one of the largest American the hopeless vulgarity of the harmony. It has one Here in Chicago we mandolin cluh of the usual college element of music, and that a very striking one, a universities; also a mandolin dispensation is forceful rhythm; and this has the same quality as the grade. The trouble with the managing unspecial street of this street of the description of the street of the stree

It cannot have escaped the attention of the readers music which depends upon lively rhythm and rests in the capacity of this instrument, but I know that extreme limit of which we may hear any day in the

In the university of St. Petershurg, in Russia, they excellent musical director, the professor of music, Mr. 11. V. Illavac, who was an imposing figure at the Chicago World's Fair. The explanation of this fact, which would be impossible in America, is to be found There are two views possible regarding all this in- in the smaller business possibilities for young men in of pussic in the Chicago University I am not sure but have good orchestras and are as innocent of the mandolin evil (except in its proper place as a very light pastime) as they are of the Sankcy gospel songs.

#### Music in Public Parks

Our popular progress in musical refinement is indicated by the change that is going on in our public music, such as that of the bands in the parks. Formerly they were wholly brass bauds, and not very good at that; later they were military hands, which is a mitigation, the wood-winds affording many effects impossible for brass and at least a complete change in tone-quality. Now, however, they all or nearly all are small orchestras, playing along with much light music also not a few sclections from the greatest

This music, which, like the sunlight and showers, through life without any forethought of our own, is which the earth wears in spring and early summer. It is a lovely garment of verdure, and as verdure it is a success; but when we come to investigate the individuality thereof we find that along with the grasses and good plants there are also many that we call weeds, whose only fit function is to be burned, or to be cut down and wither. Now, a weed is generally a perfectly worthy plant out of place, and it is this function of being out of place which gives its character as a weed. The Canada thistle, for instance, when in full bloom, is an object of beauty and luxury fit for a royal garden, were it not for the persistence of the plant and its disposition to monopolize the landscape. Now, music also has its weeds. Like the thistle, these musical weeds are not unbeautiful, when I have several times expressed the disgust proper at at their best; but, like the thistle, they have the so at last our one crop reduces itself to the uscless

This is what is the matter with rag-time; rag-time name, is not sinful. But the sin in rag-time lies in

#### Music as a Mental Tonic

The wisest of mankind have known for at least six thousand years that in music there is a sort of comfort, a medicine for tired spirits. For a whole six thousand years at least this ministry has been going on. The apparatus has been elaborated greatly; no doubt the subject-matter of this tonal ministry has been still more elaborated, and in its most advanced form we now have it in our symphony orchestras, our opera, and oratorio, the first heing the most complete and unquestionable of all. The wise old Greeks, such as Pythagoras, Plato, Sophocles, Plutarch, Aristotle and many others, all agreed that music had wonder ful power over the spirits of men. Our modern art is the expression of this belief, and yet we go on medicating our environment with music without the slightest care whether we are peddling pathogenic germs or those of the most health producing kind.

Yet another moral lies hidden in this discussion. It is this, that the more we consent that music is capable of ministering to conditions of mind, and the more we admit that there are forms of music which are more beautiful and of deeper soul-range than others, hy just so much we ought to be careful how we hear. It is the Biblical injunction that we should "take heed" how we hear. Personally, I consider all this hahit of employing music to cover up other undesirable noises as detrimental to true progress in taste, for the very head-center of growth in taste is care in hearing. If we had more care in hearing, onr students would not tolerate much of the music they now give their days over to. We not only permit the wheat and tares to grow together until the harvest, but we harvest all together impartially and thrash them out together, for re-seeding the ground with an other harvest, when most likely the tares will be a

We cannot help being educated to some extent by all this unconscious submission to music, hut some of us are like ducks who do not get wet when it rains. The music runs off. This shows that our feathers are smooth and well oiled. In some cases too well.

#### May Fostivals

Quite the opposite of all this irregular and irresponsible educating of us in music against our will is another very important ministry, which at the moment of writing is in full force. I mean the May festivals, of which there are prohably not less than falls upon the incidental corners of our pathway twenty or thirty given this year in towns from the size of Cincinnati down to the small college towns in one respect not unlike the beautiful mantle of green in inland districts. These festivals are founded and moved by some local force, a live musician generally, who calls to his aid the best of his environment. The local chorus studies the works all the year and gradually imhibes the proper spirit. An orchestra is hired with a good conductor, and good solo artists are engaged for the final rush, when all the works are given in succession, in their complete artistic spirit. The local conductor has a great opportunity, and the visiting conductor plays orchestral programs of his very hest. Here we have everything prepared. The public has been gradually warmed up and the local press has given the standpoint of the music and explained what was on hand. Thus the music when it is given has the advantage of combining the very best local forces with powerful assistance from outside. At Ann Arbor, for instance, Professor Stanley is giving this year Gluck's "Orpheus," Wagner's "Tannhäuser," and Gounod's "Faust" as illustrations of thistle, upon which even a donkey cannot do more of the festivals in which Mr. Theodore Spiering and his orchestra furnish the musical foundation "Faust" is given. These festivals have their supremest expression in the Cincinnati festival under Mr. Thomas which, as usual with Mr. Thomas' work, gives most important music in first-class manner. Mollenhauer, of Boston; Spiering and Rosenbecker, of Chicago; Carl Busch, of Kansas City; and others also do like things. These are powerful educational ministries in

### THE ETUDE



compositions in London.

A FIRM of music publishers in London have the suitable name of Doremi & Co.

An opera by J. Hubay, called the "Violinmaker of Cremona," is to be given in Brussels.

A FINE musical program has been arranged for the coming season at Chautaugua Lake, N. Y. MR. EDWARD MACDOWELL will spend next season

in concert-work in the United States and Europe.

THE last "Decoration Day" again revealed the fact that we have little or no national music of a memorial character.

JULIUS HEY, a singing-teacher of Berlin, who won much praise from Wagner, recently celebrated his seventieth hirthday.

THE Chicago Orchestra will give twenty-four public rehearsals and the same number of concerts during the season of 1902-03.

ACCORDING to a recent census, the capital invested in the making of pianos in Boston, New York, and Chicago is \$26,901.533.

THE Illinois State Music-Teachers' Association met at Joliet, June 17th-20th. A fine program of music and essays was given.

THE Philharmonic Orchestra of Prague, Bohemia, is making a concert-tour with Kubelik who has engaged Nedhal as conductor

Mr. James Huneker, the well-known writer and critic, has begun a new work, to be called "Franz Liszt: His Art and His Times."

An association has been formed in Poland to bring Chopin's ashes to his native land. He was buried in Paris, in Pére Lachaise Cemetery.

WALTER DAMBOSCH has been elected conductor of the New York Philharmonic Society, succeeding Emil Paur, who has returned to Europe.

THE Poles of German and Russian Poland have been prohibited by the authorities from singing their native, patriotic songs in their own language

In a concert at Manchester, England, Dr. Richter, with a series of nine overtures, presented, practically, the evolution of the overture from Handel to Wagner.

CARL BAERMANN, the well-known Boston pianist and teacher, who has been in Europe for the past few years, is to return to the United States next season.

THE piano that will stand the sea-air does not seem to be made. Dealers will not guarantee their instruments, and many refuse to rent pianos for use at the sea-side.

Dr. JAMES HIGGS, a well-known English organist, and writer of theoretical text-books, of which his "Fugue" and "Modulation" are best known, died a short time ago in London.

An association has been formed in Berlin by a number of prominent musicians for the cultivation of a capella singing; they will give their study principally to the old contrapuntal masters.

THE chief librarian of the Berlin Royal Library has found a hitherto unknown composition by Beethoven written for the music-hox of a clock. Mozart wrote several little pieces for the same use.

A BEETHOVEN memorial is on exhibition at Vienna. It was made by the sculptor, Max Klinger, is composed of marble, bronze, ivory, and precious stones. It represents Beethoven in a sitting position.

A MONUMENT to Rossini was unveiled in the Church of Santa Croce, Florence, last month. Mascagni brought the chorus and orchestra of the Rossini Lyceum, at Pesaro, to sing the "Stabat Mater."

THE wax used in making phonograph-record cylin-

ders is made from the leaves of a palm which grows in Brazil. The wax appears on the leaves as a fine powder, which is afterward boiled and strained

A MUSIC-BUILDING is to be erected on Holmes Field, Cambridge, for the music-students of Harvard College, at an expense of \$75,000. A large concert-hall equipped with a pipe-organ is to be one of the feat-

In a music-festival to be given at Cardiff, Wales, a woman's orchestra will assist. Madame Clara Novello-Davies will direct Saint-Saëns' opera "Samson and Dalila" and the first act of "The Flying Dutchman."

THE committee in charge of the Baltimore Sangerfest has offered a prize of \$150 for the best work to be sung as the prize song in competition for the Kaiser's prize. The competition is open to citizens of any country

THE JOHN CHURCH COMPANY, publishers of Sousa's latest march, "Imperial Edward," have prepared a presentation copy for King Edward. The music is reproduced hy hand on parchment, illuminated with heraldic devices in gold and royal purple.

THE latest popular success in Berlin was a series of Verdi operas given in Italian, the works given being "Ballo in Maschera," "Aïda," "Rigoletto," and "Ernani." And this success was won in spite of the great popularity of Wagner's operas in Berlin.

THE first annual meeting of the Minnesota Music-Teachers' Association was held in St. Paul, May 19th and 20th. The meeting was an artistic and financial success. The association now numbers upward of two hundred members. The officers for the coming year are Mr. C. A. Marshall, Minneapolis, president Miss Jennie Pinch, St. Paul, secretary-treasurer. The next meeting will be held in Minneapolis.

AT a meeting in Vienna for the purpose of discussing a revision of the system of instruction in the Imperial Conservatory of Music, one of those present expressed the opinion that students should give up the study of the history of music and devote their time instead to learning the details of the construction of the instruments they play upon. No wonder American musicians and teachers are no longer awed by European reputations, but busy themselves with the study of music itself!

LONDON papers call attention to the fact that a Guarnerius violin brought the price of \$10,000, the claim being made that this is the highest amount paid for a violin. Mention is made of a Stradivarius the property of a collector in Edinburgh, for which \$10,000 was paid. The Guarnerius mentioned above is dated 1730, the tailpiece and pegs are ornamented with diamonds and the instrument is in a silver case. It was at one time the property of the late George Hart, a well-known violin expert.

A NEW work recently produced in Paris is "Peleas et Melisaude," the libretto based on a play hy Maeterlinck, the music by Claude Debussy, a young French composer who won the Prix de Rome. There is not the faintest approach to an "air" in the entire opera; the action of the piece is supposed to be unfolded in the accompaniment, the end of an act being the only interruption to a stream of harmony. Dehussy has some published songs that are remarkable even in these days of formlessness, chromatic writing, and absence of tonality.

A BILL was recently introduced in Congress to establish an American National Conservatory of Music to be composed of four subsidiary institutions, one in New York, one in Washington, one in Chicago, and one in San Francisco. The author of the bill claims that the four schools can be carried on at an expense of \$1,000,000 a year; while he points out that the amount spent yearly in Europe by American students will foot up to a large sum. There is no likelihood that the bill will get any further, certainly it can stand no show of passing when the national government has not yet established a national university, but left the matter to private endowment such as the late munificent gift of Mr. Carnegie.



E. C.—When a perfect fifth is altered by lowering the upper note or raising the lower, the resulting interval is called a diminished fifth; hy some writers the term "imperfect" fifth is recommended. There is no such term as "minor" fifth.

H. H. P .- Heacox's work on "Ear-Training," lished by Theodore Presser, is a very useful text-book for private or class study and drill in the sub-ject. In THE ETUDE for February, 1902, you will find a valuable article on the subject by Mr. W. S. B. Mathews.

J. J. H .- "Bluette" is a French word meaning spark or flash, and from that, a light production of wit, applying to a book or literary article; from that to music also. In that way it has come to be applied to a light, brilliant piece of music, popular in char-

M. M. M .- The combination C, E flat, G-sharp, is not a true chord. Not knowing what chord pre-cedes and what follows, we cannot tell whether the notation is correct or not. It might be C, E-flat, A-flat, if properly written, in which case it would be the first inversion of the major chord of A-flat. It might he a passing chromatic combination; for example: the chord of C, E, G, E in the bass might progress downward through E-flat to D, while the treble could go through G-sharp to A, the chord resulting being D in the bass, C, F, A in the upper three parts. This G-sharp can also be written A-flat

C. M. C.—The touch you describe, raising the finger high and bringing it down with sudden force, is sometimes known as the hammer-touch. As you suggest, it conduces to a hard, dry tone. Moreover, its continued and exclusive use brings about mus-cular contractions which are difficult to overcome. The two-finger exercises of "Mason's Touch and Technic," properly used and practiced intelligently and with assiduity, are the best yet devised for inducing strength and elasticity combined.

A TEACHER.—Table exercises are now used by very many teachers. Their principal function is to shape the hand and prepare the fingers of the pupil before approaching the keyboard. The advantage of this method of procedure is that the entire attention this method of procedure is that the entire attention of the pupil may be concentrated upon the physical and mechanical side of piano-playing and correct technical habits be formed from the very beginning. The ingenuity of the teacher should supply many of these exercises adapted to the individual pu You will find some good suggestions at t

ning of "First Steps in Pianoforte Study." Book I of the Virgil "Foundation Method" contains an elaborate and very satisfactory collection of table

X. Y.—The pupil you describe as having such diffi-culty in reading from the two clefs, when playing hands together, was probahly, at the beginning, kept too long on the treble clef before having the bass clef introduced. You will need to pay particular attention to the bass clef for some time to come, using sight-reading exercises both at the keyboard and away from it. In studying new exercises and pieces this pupil, and all pupils, in fact, should begin with the left-hand part first, not taking up the right hand part until the left-hand part has been thor mastered in slow time and not attempting to play hands together until the right-hand part has been equally well learned.

If you will adopt this method of procedure and give it a fair trial, success should reward your

G. D. D .- 1. In reply to your query about the bass voice's changing at a certain point in its compass from chest-tone to higher voice we refer you to the article on "Registers" in the Vocal Department of THE ETUDE for May and June of this year.
2. Such words as "power," "flower," "hour," when

set to be sung to two notes are better when slurred; the word will sound like "pow'r."

M. R. B .- We regret that we cannot tell you of a school of music in which you can work your way through. We suggest that you correspond with those schools that are advertised in THE ETUDE. Perhaps you can make arrangements with the directors.

(Continued on page 272.)

"INTERPRETATION OF PLANOFORTE

work by far the most important we have ever issued. Those who have heard Mr. Perry in his Lecture Recitals know the value of the work and are promptly subscribing in advance for copies.

work by Mr. Perry is still

in force. We consider this

The book is one that interests everybody, even the non-musical. It is of direct use to music-teachers and clubs. It must be understood that it is not a pedantic analysis of piano-compositions from a structural and thematic standpoint, but a poetical, dramatic one, giving the emotional meaning, information concerning the origin, the incidents attending the composer at the time of inspiration, the legend or episode on which the compositions are founded, the scenes portrayed; in fact, everything connected with the composer or composition that will aid to a better interpretation of the composition.

Such an analysis in the concert-room serves the same purpose as the descriptive catalogue in a picture gallery. It gives students and musicians a valuable fund of Information concerning particular compositions, and gives the general public an insight into the composer's intention and the art-meaning of his work. placing all hearers in sympathy with the feelings and fancies expressed in his music.

From the above description can be gathered an idea of the nature of the work. We urge on all those who are interested immediate action, as the work is quite far advanced, and the Special Offer will be withdrawn

The book will be gotten up in the most tasteful and modern style. It will be a volume of considerable size, and will retail for about \$2.00, but during the time it is in press we will offer a special price of \$1,00. postpaid, to those who will send cash in advance, until the next Monday. The orders must positively be received before the

Some teachers find quite a problem in the question of how to keep their pupils in touch with music sufficiently to prevent a flagging of interest. Other teachers find it a difficult matter to get their pupils interested enough to make a subscription to The ETUDE. Our special offer for the summer months bits both cases, keeps up the interest, and affords a good chance for a trial subscription at a low price. For twenty-five cents we will send THE ETUNE for the three months July, August, and September. The music alone in these three issues would sell for about \$9,00 at regular retail prices. We ought to have a quantity of this music, which we will dispose of at large number of these trial summer subscriptions if teachers will interest themselves in the matter.

MUSICAL ESSAYS IN ART, CULTURE,

PERSONS interested in essays on musical topics have a rich mine of the most valuable materia in the collection which

the publisher of THE ETUDE has made by selecting the most useful articles that have appeared in the journal for a number of years past. The collection will include discussions on all important topics connected with the teaching and study of music, principally piano-music, and the promotion of the interests of the profession. Even careful readers of THE ETUDE, those who may have kept complete files, will appreciate the usefulness of a volume which includes

will be extra.

THE ETUDE

MUSIC IN THIS ISSUE.

included in our music-pages this month. A complete analysis by Mr. E. B. Perry, will be found on page 258 of this isone The duet "Le Carillon," by Leon Ringuet we suggest as a good number to use in summer musicals or in connection with diversions of any kind. De Lille's "Entrancing Dream" has much of the character of a morning song, or the soft soothing of a spring morning, inviting to the last hour of sleep. "Pomponette," by F. Behr, is in the rhythm of an old French dance, with a well-marked stress and a delicacy of style that is very attractive both to player and hearer. Mr. Petrie's song, "Darling, Good Night," is a fine example of a song, not difficult, refined in

be found to contain a joyous, lively spirit eminently

suited to the season of the year. Mr. Rogers' "Giants"

is from a set called "Wonderland Folk," shortly to

DURING July and August this establishment will proach these figures. close at one o'clock Saturdays and five o'clock other days. We mention this that patrons can arrange to have their orders arrive here Saturday morning, so that they can be sent off before noon Saturdays; in this way there is a day and a half gained. All orders arriving after 12 o'clock Saturday will not be filled

We have a number of copies of Howe's Duets for piano and violin. These volumes contain the standard violin compositions of Alard, de Beriot, and others, besides a large quantity of popular music, such as the Strauss waltzes and opera melodies. They originally retailed for 75 cents. As long as our present stock lasts, we will send them to anyone for 20 cents each, spondence is solicited.

WE call the attention of dealers in music and department stores to a large lot of old music that we have taken from our shelves in order to make room for the more modern compositions. We have quite a nominal rates. The music also includes a large lot of surplus copies. While there is very little demand for this music, the music itself is in every respect equal to the music of the present day and is suitable for advertising purposes. Dealers and department stores can receive particulars by writing to us,

"INTRODUCTORY LESSONS IN VOICE-CULTURE," by F. W. Root, is fast gaining popularity among all classes of teachers. It is bound to replace the old works now in use. To those interested in voice-culture we would call attention to this work. It deserves the earnest investigation of anyone who has anything to do with voice-culture. The hook will be sent on selection to anyone having an account with...

"IMITATION is the sincerest flattery" is a proverb

is very small when one considers that the book will original work, hut there is a point on which we desire serve as a work of reference for the best ideas on to speak most strongly; to this effect: that a number many subjects. If the book is to be charged, postage of dealers and jobbing houses are substituting their own works, or works that they buy a cent or two cheaper. (This would be true no matter how low our ONE of the finest cradle songs price was.) They do this whenever they receive an order for our edition.

ever composed is the one by Grieg We would ask the teachers in every case where they order a Landon's "Reed-Organ Method," a Landon's "Piano Method," Mathews' "Standard Graded Course of Studies," to insist upon receiving these books when they order them, and not take substitutes, -works of inferior merit copied almost page hy page from our works, but just outside the pale of the law. We court legitimate competition; there is nothing more healthful and beneficial to any business. When any of our patrons desire to examine any of our competitors' goods, send to us; we shall be glad to aid comparison.

DURING the summer we do not send out our regular monthly packages of New Music, either instrumental text and music, and within the compass of the average or vocal, as a great many schools and teachers dis singer. The melody in the accompaniment should be continue their work. There are others, however, who given with a smooth, flowing legato and broad tone, want more music in the summer than they do in the in imitation of the 'cello. Mr. Schnecker's song, "One winter, and for the accommodation of those of our Glimpse, Beloved, of the Rose," is worthy a place in patrons we make up a package each month of our the reportoire of every teacher and singer. It is a latest issues, or a portion of them. We publish as musicianly work in every way, yet "sings" easily, and much, if not more, in the summer than we do in the on that account will make a very useful teaching as winter months, as in the summer we prepare for the well as concert selection. The march, "Hilarity," will fall trade. If you desire the vocal or instrumental summer New Music, or both, write us.

THE ETUDE has the largest circulation of any mube issued by the publisher of The ETUDE. The two sical paper in the world, and is the oldest educational little pieces, "Boat-Song," by Nürnberg, and "Balm musical magazine in the United States. We have a for the Weary," by Adam Geibel, from "An Autumn circulation among teachers, students, and lovers of Festival," a set that will be published complete in a music to the extent of 60,000 copies monthly. There short time, can be used for organ as well as piano. are few class papers—that is, papers devoted to a particular line of work or a profession-which ap-

The issues of August and September are what we term the educational issues of the year. They are particularly valuable for the advertising of schools. Our June issue shows the amount of clientage which we have received along this line.

For the making known of new publications or of old ones, no better medium can be found. We will make special terms for the August, September, and October issues to music-schools, professionals, and to music and music-book publishers. Our rates are very low when compared with our large circulation. Many of the most successful schools and the shrewdest publishers have been with us year after year, which sttests to the practical value of our columns. Corre-

No DOUBT all of our patrons have by this time received their statement PATRONS of June 1st. We do not send out a regular monthly statement on July lst. The June 1st statement contains memoranda of everything that is owed us for regular orders, as well as an itemized account of all the "On Sale" packages of the year; this is the only month of the year that the "On Sale" is included on the statement.

If you have not made your returns expected at this time, please make them according to the directions inclosed with the June 1st statement. We will immediately send you a memorandum of the contents of your returned package, and a statement will be sent deducting this from your entire account, showing the amount due us. We would much appreciate a settlement of this balance before August 1st. Our settlement of but once a year is as liberal credit, and as long a time, as we can afford to allow.

statement, to this effect: if you desire to keep your appreciate the usefulness of a volume which we will have been recorded by other publishment within its covers the cream of didactic musical literation too true. A number of our most successful works the regular account, and an amount on account of the regular account, and account of the regular account, an within its covers the cream or numerical manufacture. The advance price, 75 cents, for which we will have been reproduced by other publishers along the "On Sale" equal to not less than twenty-five per the "On Sale" equal to not less than twenty cent. of what has been sent you, we will not expect

the returns until the summer of 1003. This saves you book on a special offer for a short time. We will charging, and selecting another package for you. Additions can be made to your "On Sale" at any time,

SEE the third page of the cover REED-ORGAN for the most valuable list of reedorgan music you can find. This rate, MUSIC. includes sheet-music and studies in

the first four grades, all written especially and prepared for the reed-organ, and the best reed-organ method and books that are on the market. We will be glad to send any or all of it "On Sale" to our patrons at our usual liberal discounts, to be kept during the summer, returns and settlement to be made during the fall. Send for our "On Sale" circular, which will give you full particulars of this plan.

Do NOT CHANGE YOUR ADDRESS FOR ONLY TWO MONTHS OF THE YEAR, ON OUR SUBSCRIPTION-LIST. Invariably our subscribers in doing this neglect to change it back again. The result is complaint against our system. Have your postmaster forward the paper at a cost of two cents to you at your summer resort, and save us a lot of trouble, and yourself considerable inconvenience and complaint in the fall.

THE ETUDE was established in October, 1883. One of the largest music-supply businesses of the country, the largest direct from publisher to the teacher, has grown up around THE ETUDE. Usually, a husiness has a journal as an advertising medium. THE ETUDE is not such a journal, as all know. This journal has a business, as it were. It followed THE ETUDE'S publication in 1885 as a natural sequence.

The following unsolicited testimonial was written to us by Mr. Ernst Brockmann, the director of one of the best-known and oldest schools of the South He began to deal with us previous to January, 1888.

Enclosed find cheque in payment of my account in full, including my current year's subscription to THE ETUDE. Please accept my thanks for your excellent service during another year. indeed, a pleasure to deal with a house so uni formly accurate and prompt in its dealings. For despatch, and general liberality, house of Theo. Presser cannot be excelled. With my best wishes for your continued success, I am Yours truly,

(Signed) ERNST BROCKMANN.

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#### HOME NOTES.

THE forty-second annual commencement exercises or Wesleyan College of Music, Bloomington, Ill., were held June 10th and 14th.

A series of piano recitals by advanced punils were given just before the closing of the Martha Washing ton College School of Music.

MR. EUGENE C. HEFFLEY, of Pittsburgh, will have charge of Mr. Edward Macdowell's piano students during the latter's absence in his concert-tour next

THE Musicians' Club, of Monticello, Iowa, held their annual guest-night, May 19th. Fillmore's "History of Music" and Mathews' "The Masters and their Music" were used as text-books.

THE University of Illinois, under the usual entrance conditions, accepted students in the courses of music without requiring them to pay tuition. Special courses are offered in Public-School Music. MR. JAMES M. TRACY gave a series of recitals from

the works of the classical writers at Golden, Col. THE combined choral societies of Marysville and Bellefontaine, O., gave the "Elijah" at Marysville, June 3d, under the direction of Mr. O. H. Evans.

THE festival organization of Iowa City, with the aid of the Chicago Festival Orchestra, under Rosenbecker, gave Mendelssohn's "St. Paul," June 2d.

The annual commencement of the Broad Street Conservatory, Philadelphia, Mr. G. R. Combs, director, was held June 3d. Dr. Clarke addressed the graduates and presented the diplomas and certificates. As a part of the commencement exercises at the

West Virginia Conference Seminary, "The Messiah" was given under the direction of Mr. J. J. Jelley. THE Halifax, N. S., Symphony Orchestra and Thorus gave a May Festival under the direction of

THE Paris, Mo., Choral Union, under the direction of Mr. R. Clark Hubbard, gave a May Music Festi-

EDWARD BAXTER PERRY has completed his season of a hundred lecture-recitals and will be located for the summer months at his cottage at Camden, Maine will complete during leisure this summer his hook of fifty descriptive analyses of pianoforte composi-tions, to be published by Theo. Presser, under the title of "Interpretation of Piano-Music."

#### (Continued from page 269.)

sure to state the nature, extent, and quality of the work you have done, so that it will be possible for the head of the school to determine whether he will be justified in doing something for you. Scholarships and other aids are usually given to those who show the greatest promise.

J. C.—In counterpoint the first accepted consonant intervals were the octave and fifth, perfect; later the major and minor thirds and skths were accepted, and called insperfect concords. In harmony the fourth should not stand alone nor should there be a succession. the lower notes of each of the fourths: thus, A-C-F G-B-E, F-A-D. If we raise the question of the con-sonance of G C, for example, w. may consider the in terval consonant if it be a part of the chord of C, but

C. W. F.—When the time signature of a composi-tion is changed from duple to triple, as  $s_{1a}^{*}s_{1b}^{*}$  or  $s_{1}^{*}$  to  $s_{1a}^{*}s_{1b}^{*}$  or  $s_{1a}^{*}s_{1b}^{*}$  or the reverse, unless the composer ex-pressly indicates otherwise it is best to consider one beat as having the same duration in each different

F. A .- In the columns of THE ETUDE from time to F. A.—In the columns of THE ETUDE from time to time you will find suggestions for attractive musical evenings. In your case you might divide your class into two sections and have the younger pupils one evening, the older on a different occasion. For the younger pupil you might gather some ideas from late numbers of THE FUTURE in the CHILDHAR'S PAGE. See also been proposed to the case of the pupil you change a pupil to the contractive of the pupil when also the present number. Let each one play, pernags also recite a little poem or some thought about music; you can have anesdotes taken from the childhood of pupils represent some one of the composers and recite the anesdote, use plano-duets, let some of the children sing a simple song accompanied by one of the pupils; you could have a flower recital, if you can get the lowers, roses, goldenrod, etc., and have the little ones dressed appropriately and play a piece with a title ones dressed appropriately and play a piece with a title suitable. Perhaps you may have some help from these suggestions. In the case of older pupils it is far more difficult to work out a consistent dae. Perhaps a few recitations, and a few original, short essays about music, music-study, what music does for a pupil, careful practice, etc., will give a satisfactory educational tone to your recital. We see no reason why you should not use such an occasion to advertise

L. M. S.-I. We prefer whole-step, half-step, to

2. Mathews' "The Masters and Their Music" is a useful book to a club who takes up the study of composers and their works. The department of "Woman's Work in Muslc," which is included in THE "Woman's Work in Musle," which is included in Ture FUIDE except in the summer months, gives many use-ful suggestions for program-making. We think at least one of your meetings should be a public one, with admission fee, at which the program should be played by a professional of reputation in concert-work, who makes a specialty of recital work, such as Sherwood, Liebling, Perry, Hanchett.

Sherwood, Liebling, Perry, Hanchett.

J. F. A.—In the proper position of the hands and arms case and lightness should be sought, all heavy pressure and nutuse contraction being avoided. The pressure and nutuse contraction being avoided. The secretariest somewhat from the body. The forestmant of the back of the hand should be nearly on a straight line, with a slight inward incline of the arm. The hand should be tipped slightly toward the thumb in order that the outer or weak side of the hands should be elevated and the inner or stronger depressed.

INTERESTED.—1. In the Steingraber Edition of the works of Chopin, the execution of the chain-trill in the Nocturne, Op. 62, No. I, is correctly indicated. In this passage the grace-notes simply indicate the note with which each member of the chain-trill is to

note with which each member of the chain-trill is to begin. Each trill begins and ends with the principal note and the trill upward, not downward. 2. In the article on the Chopin Nocturnes, the Schu-mann Nachtstück, in F, No. 4, is the one referred to, although the second Nachtstück is also in F.

E. S.—The figure 8 placed under a note means that the note itself is to be played together with its octave below. It is generally placed under low bass notes in order to avoid the use of many leger lines for the indication of the lower note.

dication of the lower note.

E. M.—The position and height of the piano-stool must be largely regulated by the height, size, length of arm, etc., of the individual pupil. The stool must neither be too high nor too low, but should remain position of the hand and arm of the piacy. The green that the beat of the proper position of the hand and arm of the piacy. The green call tendency seems to be to sit too high. Generally neaking, the player should sit so that the back of the hand, from the second finger-joint, the wrist, and the elbow should be on nearly a straight line. In ocase should the wrist or elbow should so in a for the case of the player should sit of a back from the keyboard and head of the player should sit of a back from the keyboard and head of the player should sit of a back from the keyboard and the player should sit of a back from the keyboard and the player should sit of a back from the keyboard and the player should sit of a back from the keyboard and the player should sit of the position of the player should sit of a back from the keyboard and the player should sit of a back from the keyboard and the player should sit of the player sho

should sit so far back from the keyboard as to admit of a slight incline of the body from the hips.

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Labor, to be productive of the best results, must be both thorough and persevering. Why are teachers, as a class, apt to let their pupils fall below the standard? The principal cause, and perhaps the commonest of all, is incolence. Surely no one who attempts to instruct others can expect them to put forth their best efforts while he, himself, is careless and inattentive. We all unconsciously influence others, and a teacher's spirit is reflected constantly in his pupils. It is not in human nature for children to do their best if less will be accepted of them, and, further, no teacher should be willing to accept payment for work which he knows has been done in a listless spirit, and with little or no effort to keep closely to the matter in hand. Do your best in every particular, and then, and then only, may you demand the best that is in others; only thus may you, in some degree, inspire your pupils with the beauty and dignity of careful work, encouraging them to persevere, while assuring them that talent alone will not accomplish all, but that it is daily, systematic, carnest endeavor which will bring golden results. Tell them of Father Haydn's saying: "The talent was, indeed, in me, and by means of it, and much diligence, I made progress. When my comrades were playing, I used to take my little clavier under my arm, and go out where I should be undisturbed to practice by myself."-Edith M. Cook.

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(Continued on page 276.)

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## THE ETUDE

(Continued from page 273.)

dropped some twenty years back, and to fit herself to do some teaching. The mind long since lapsed into "innocuous desuetude," the musical perception crushed out by years of commonplace life. Stiffened fingers, feeble will, nervousness born of long unfamiliarity with the tools of her craft, all handicap

There is a touch of the pathetic in this case which makes it peculiarly difficult; for not only does she wish to utilize her music as a means of livellhood in a small way, but also to add to her pleasure as she goes alone the rest of the way. The unvolced thought is with her that she has come to the forks STEINWAY HALL, . CHICAGO, ILL. of the road down which she must go alone. The instructive impulse for companionship is upon her; the dread of loneliness along the journey.

lluman companionship, through marriage at least, has become a dream of the jast, and as she starts down the hill on the other side she turns to something which shall bear her company. Shall the teacher undeceive her? or shall he "temper justice with mercy" and help her according to her lights? The humanitarian would help her. The stickler for "Art for Art's sake" would rudely awaken her What would you do?-Horace Clark, Jr

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Genera College.

Slavonie Dane No. 0, Dvorik. The Gypsy Maiden, Perker. Der Erikönig, Schubert. Polonaise, Op. 40, Chopim. Madrigal, Claminade. Tell Me Why Thechai-kowaki. Valse, Op. 42, von Wilm. Ninon, Tosti. Danny Deserg, Damrooch. Prühlingarüuschen, Sinding, Satarello, Haberbier. Aria from "Hero and Leander," Poerister. March and Chorus, "Cohengrin" (2 pianos, 8 hands), Wagner,

Saint Clara College, Certificate Class.
Romance, Gernsheim. Novellette, Op. 21, No. 1, Schumann. Impromptu, Op. 29, No. 1, Chopin. Bird's Prophecy, Schumann. Moments Musicaux, Op. 7, Mosskowski. Etude in P-minor, List. Norfolk Branch, Western Conservatory, Ensemble

Pieping.
Magic Flute (6 hands), Mozart. Village Band (2 pianos, 8 hands), Meyer. Valse Impromptu (4 hands), pianos, 8 hands), Meyer. Valse Impromptu (4 hands), piachmann. La Balladine (4 hands), Lysberg. Rhagsodle Hongroise, No. 14 (4 hands), Liszt. Polacca Brillante, Bohm. Invitation to the Dance (4 hands) Weber. La Campanella, Liszt. Awakening of the Lions (4 hands), de Kontski.

Beatrice Branch, Western Conservatory.

bearite Branca, irexer's conservatory.
Fanfare (4 hands), Bohm. Air de Ballet, Chaminade, Valse Arabesque, Lack. Scaramouche, Thomé.
Hositation, Kussner. Jdilio, Lack. Euterpe, Ilomer
Bartlett. Who is Sylvia? Schubert. Midsummer
Dreanie, d'Hardelot. Butterfly, Lavallée. Valse de
Concert, Wieniawski.

Scio Cottege.

Impromptu, Op. 28, No. 3, Hugo Reinhold. Spinning Song from "Flying Dutchman," Wagner-Liszt. Valse Chromatique, Op. 88, Godard. When Twiight Dews, Gilchrist. Sonata, Op. 53 (Waldstein), Beethoven, Prelude, Op. 28, No. 4, Chopin. Rondo, Op. 1, Chopin. Cujus Animam, Rossini. Rhapsody Hongroise, No. 2, Liszt. Homage to Handel, Op. 92 (2 pianos, 4 hands),

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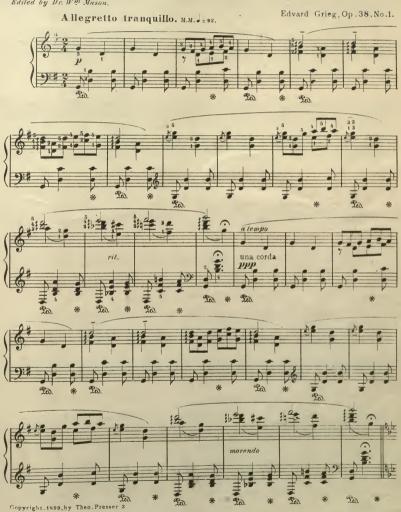
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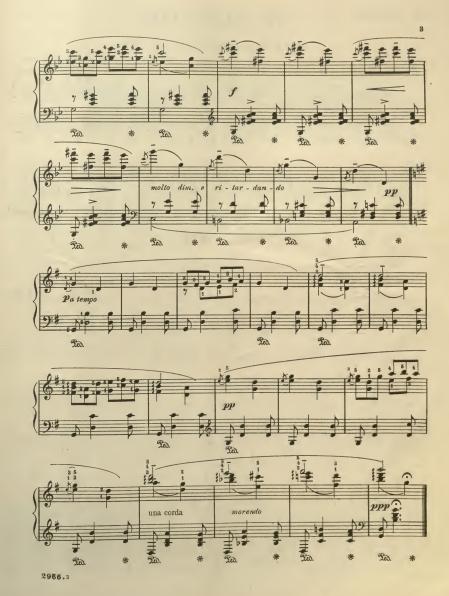




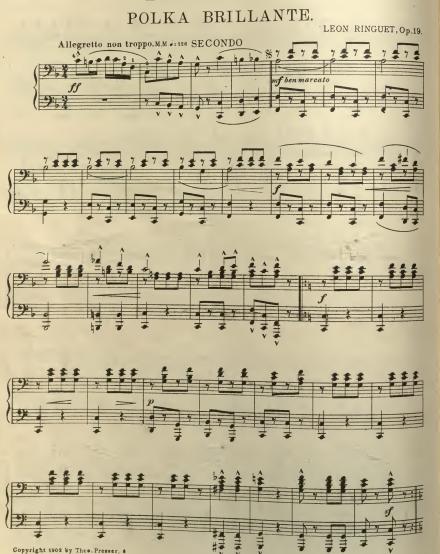




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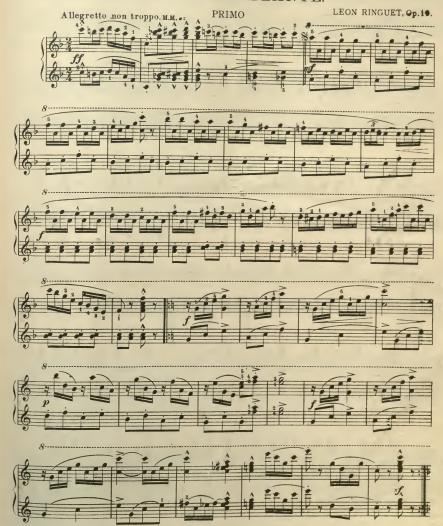


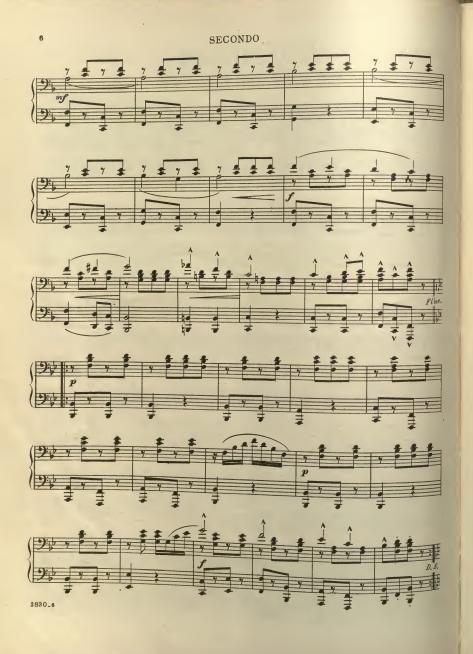
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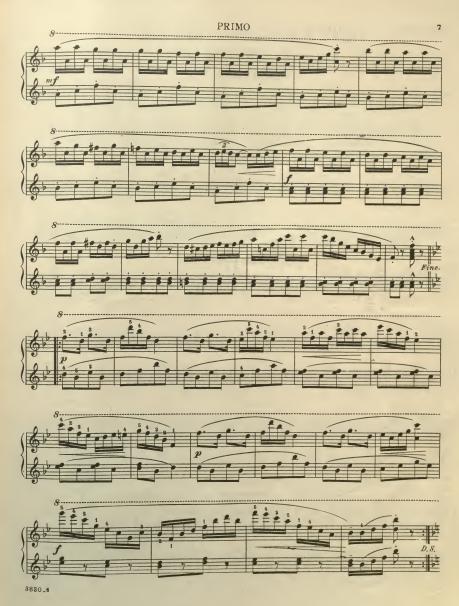


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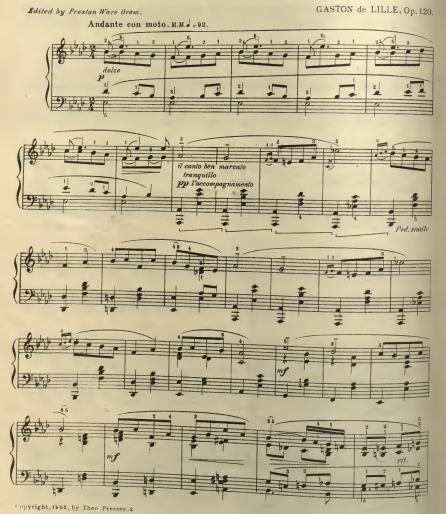


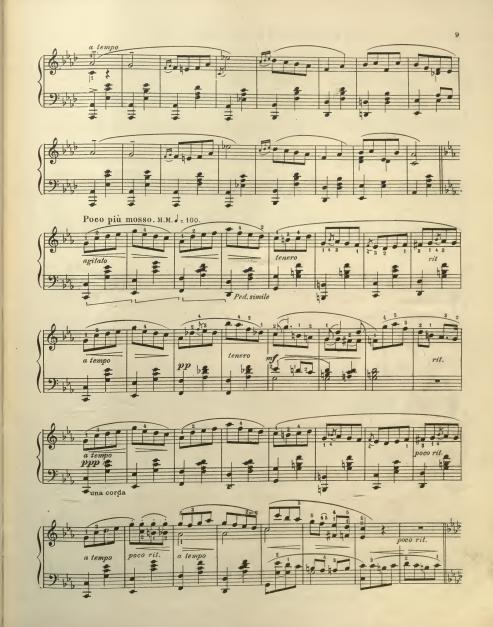
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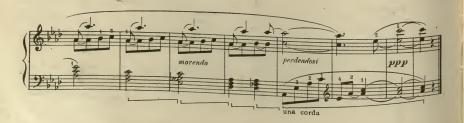






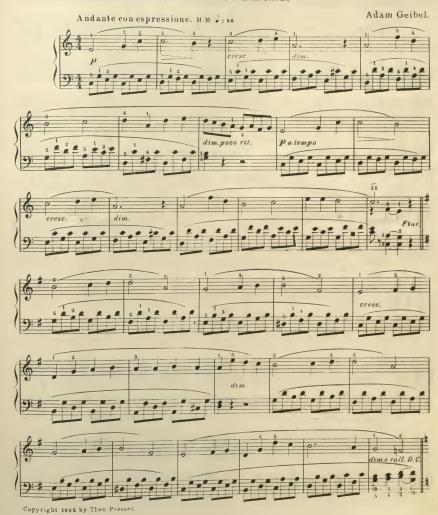






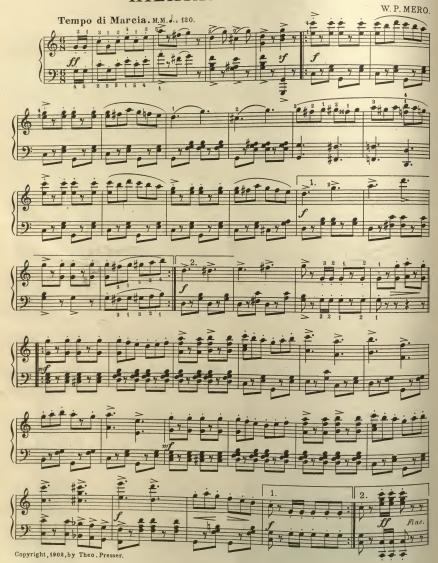
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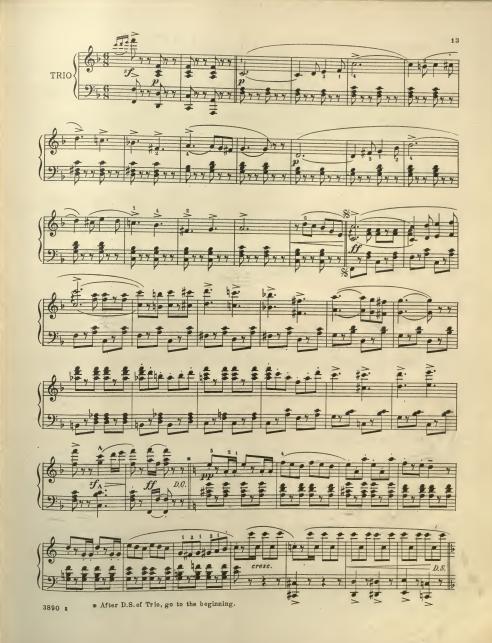
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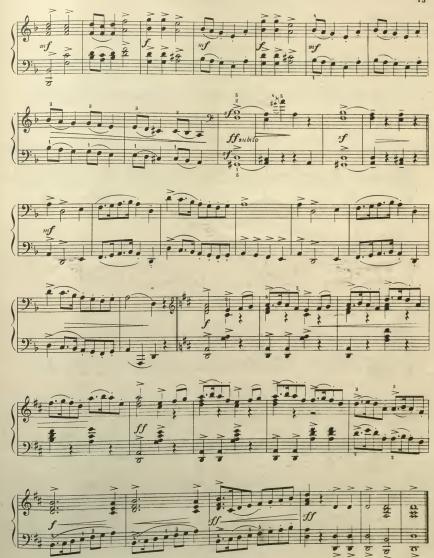








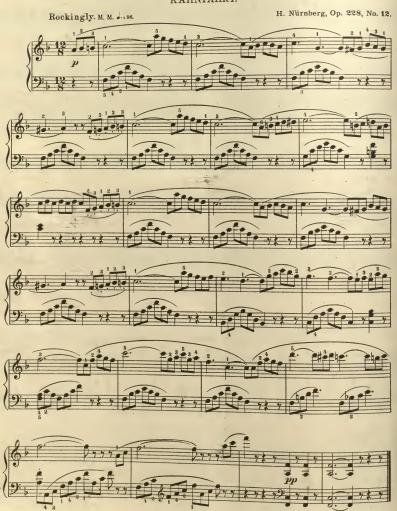
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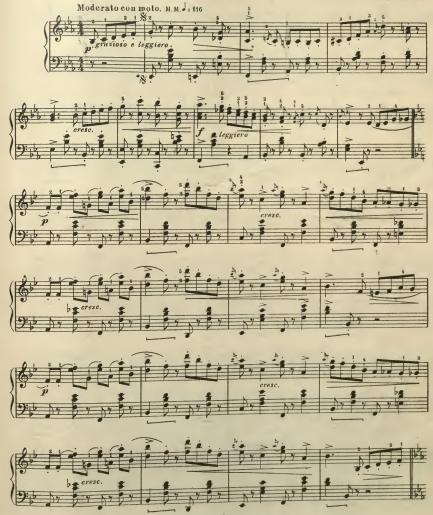
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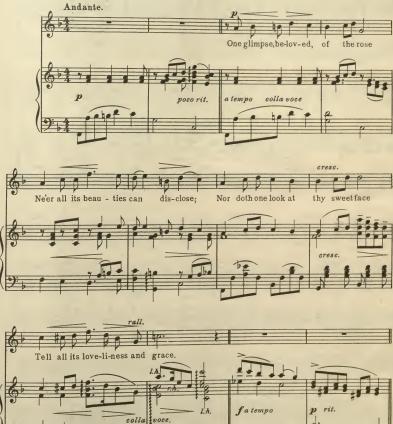
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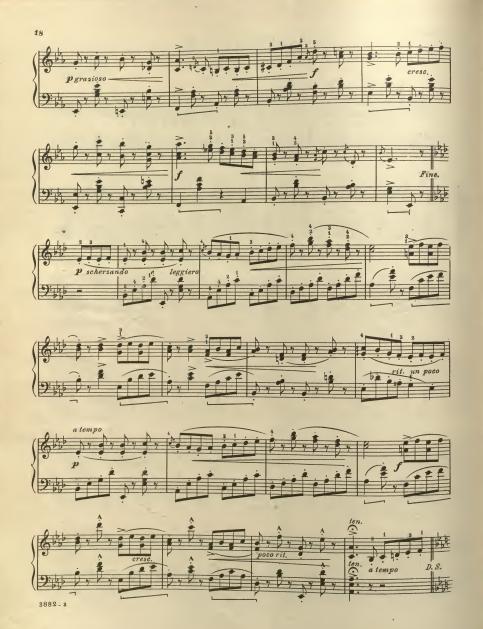
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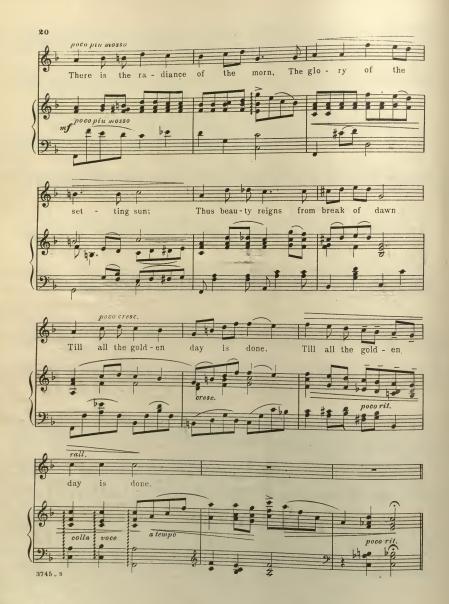
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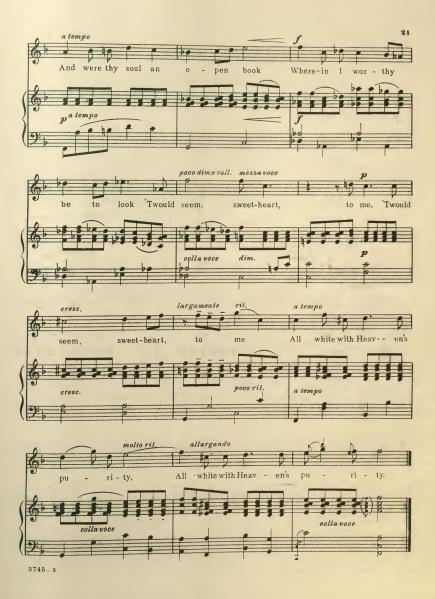




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